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Hey Jude Get back
The ballad of John and Yoko
Something
Come together
Let it be
The long and winding road
**BET, Viacom Solidify Merger**

**BY CARLA HAY and FRANK Saxe**

NEW YORK—Black Entertainment Television founder Robert Johnson, who is selling the company he started 20 years ago to Viacom, vows that BET will remain independent in its programming. The deal merges the largest African-American media company with the entertainment powerhouse that owns MTV, VH1, TNN, CMT, the Box, and MTV2, plus dozens of radio stations. (Continued on page 122)

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**Half.com, Buy.com Team On Latest Used-Goods Site**

**BY EILEEN FITZPATRICK and BRIAN GARRITY**

LOS ANGELES—Another linking of a retailer of new CDs and a used-goods seller, consumer electronics site buycom is teaming with eBay's Half.com on a co-branded service for buying and selling secondhand CDs, videos, and DVDs. Under terms of the agreement, music and videos for sale on Half.com will be featured on the buycom site on a co-branded page called the Entertainment Marketplace. Additionally, buycom consumers will be able to sell CDs, DVDs, and VHS tapes through the marketplace service, which is expected to launch next year. According to Half.com VP of business development Chris Fralic, the deal reflects the increased consumer demand for used products. "Consumers are looking for this," Fralic says. (Continued on page 115)

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**RUDI REDUX: GASSNER BACK TO RUN BMG**

**COMPANY SHAKESUP SIGNALS MUSIC IS ITS 'CORE BIZ'**

**A Billboard staff report.**

NEW YORK—Rudi Gassner's ascension to the top spot at BMG Entertainment, only months after being driven from the company over differences in style with president/CEO Strauss Zelnick, is being seen as a victory for the creative ranks within Bertelsmann's music group.

However, the Lazarus-like turn by Gassner, as well as the resignations of Zelnick and chairman Michael Dornemann over the weekend of Nov. 4, comes at a critical period for the music division. Despite a year of record success, much of BMG's fate looks to hang in the balance as Gassner now responds to a number of strategic challenges—beyond the business of developing and marketing of artists—that promise to test him quickly.

As incoming president/CEO, Gassner not only inherits fragile relationships with many of his high-profile label heads, a changing role for BMG in digital distribution, and a raging debate over a recently announced alliance with Elektra-swapping service Napter, but he also may have a major merger deal to contend with.

Sources familiar with the situation say parent company Bertelsmann AG is exploring the possibility of making a play for EMI Recorded Music, following EMI's failed merger with Warner Music Group.

But, as Gassner tells Billboard, despite questions surrounding mergers and the Internet, his primary focus will be "all about the music." "It's a different ballpark from before, to look at the development of our artists, our music, signing the right talent, marketing them extremely" (Continued on page 114)

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**Motown's Badu To Deliver 'Gun'**

**BY RASHAUN HALL**

NEW YORK—There is a time and a place for everything, according to Erykah Badu. In this case, following the success of her debut effort, 1997's "Baduizm," and the follow-up "Live" set, it was time for children.

In 1998, the singer took some time off to have a son, Seven. But now, it's time to get back to the music. Badu makes her return official with "Mama's Gun," due Nov. 21 on Motown.

"Timing is very important," the artist says. "I felt it was the right time for my career. When my son was born, I took the time to give him emotionally what I would give my record. So, I couldn't do both things at one. I never took the time off completely. I continuously write songs," Badu continues. "This time I produced the record, wrote all the music and lyrics, and participated in a (Continued on page 119)

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**Bay Area Studios See Hard Times**

**BY CHRISTOPHER WALSH**

Thirty-three years after San Francisco—ground zero in the Summer of Love—celebrated the dawning of the Age of Aquarius, the mood here is decidedly less festive. As the dotcome economy of Silicon Valley has pushed the already high cost of real estate to astronomical levels, tension among longtime San Francisco residents, and in particular those involved in the arts, has neared the boiling point. (Continued on page 124)

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**C'right Suits Could Suffer From Lack Of Registration**

**BY BILL HOLLAND**

WASHINGTON, D.C.—A Billboard survey of the U.S. copyright registrations for 100 best-selling or critically acclaimed albums released in 1997, 1998, and the first half of 1999 reveals that about one-third of those recordings have no copyright registration as sound recordings with the Copyright Office. If copyright-owners fail to register their recordings entirely, say the Library of Congress and Copyright Office officials, they lose, under Section 412 of the Copyright Act, any and all infringement compensation remedies available in civil cases—including the ability to collect statutory damages and lawyer's fees.

"You can't bring suit unless you're registered—until you have a certificate of registration," says Kent Dunlap, a senior attorney in the office of general counsel at the Copyright Office. "Otherwise, it's going to be (Continued on page 112)
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In Stores Tuesday, November 14
BY LARRY LeBLANC

TORONTO—Canadian music industry leaders are elated that Canada’s top video network, MuchMusic, has been named president of Sony Music Entertainment (Canada), effective Dec. 1. She will report directly to Rich Dobbins, president of Sony Music International.

Dobbs joins Sony from video networks MuchMusic and MuchMoreMusic (owned by Canadian CHUM Ltd.), where she was VPGM, overseeing all production activities of the networks. Dobbs served as EVP at Sony Music Canada, which handled MuchMusic’s top rock act, Our Lady Peace. “There’s already a strong relationship with us (here). I’m glad they decided to bring someone in from the outside with marketing sense and bring some new fire into the company.”

“Denise is an amazing executive,” says Steve Hoffman of Toronto’s S.R.O. Management, which handles Columbia teenage pop trio b4-4. “I had heard the rumor, but it sounded at first like a long shot.”

While Dobbs has also worked in artist management, she has never held a position at a label. Cameron, however, doesn’t feel that her lack of label experience will handicap her at Sony. “Denise is not going to break a beat,” he says. “She’s been a senior person [at the video channels]; she’s entrepreneurial, multi-tasked, and incredibly creative. There will be a lot of parallels at Sony to what she’s already experienced. She’s got an energy and objectiveness that will be sensational for our business. She’s also an artist’s person.”

BY BILL HOLLAND

WASHINGTON, D.C.—The unfolding presidential chiefflapper drama did not extend to the results of congressional elections. Republicans, who lead House committee chairmen, will largely hold their seats once the 107th Congress convenes in January 2003.

The changes in the House will be new chairmen of the Judiciary and Commerce committees, which deal with issues affecting the entertainment industry.

Republicans maintained control of both the Senate and House, although in the final vote count the Democrats picked up three seats in the Senate and two seats in the House, giving the GOP only a slim 50-49 majority on the Senate side and a 221-212 majority in the House.

Under the Gingrich-era Contract with America, the current Judiciary Committee chairman, Rep. Henry Hyde, R-Ill., is stepping down, having fulfilled three terms. In seniority, Rep. James Sensenbrenner, R-Wis., would be the first choice as Hyde’s successor. The music industry, particularly the performing rights societies, does not view Sensenbrenner as an ally.

Sensenbrenner was the driving force for 1998 legislation, now law, that carved out background-music licensing exemptions for the restaurant and tavern industry. ASCAP and BMI fought to defeat the Fairness in Music Licensing Act for four sessions of Congress, but Sensenbrenner played hardball and effectively blocked all copyright legislation from coming to votes in committee, including the Sony Bono Copyright Term Extension Act, until the performing rights societies withdrew opposition to his bill.

The chairman of the Commerce Committee, Rep. Thomas A. Biley, R-Va., has indicated that he plans to retire. Although the Republican leadership would not announce committee assignments until January, it is expected that Rep. W. J. “Billy” Tauzin, R-La., who is next in seniority, will assume the chairman’s post. Tauzin has been chairman of Commerce’s Subcommittee on Telecommunications, Trade, and Consumer Protection.

Overall, there were few surprises in incumbent-friendly races. Most of the House members sitting on Senate and House committees that deal with industry issues won their back-home contests. However, on the House side, two conservative members of the Judiciary Committee have been defeated.

In a closely watched contest, incumbent James Rogan, R-Calif., who also sits on the Judiciary Committee’s Subcommittee on Courts and Intellectual Property, was beaten by Democratic challenger Adam Schiff. Rep. Bill McCollum, R-Fla., failed in his bid for the Senate in a race against Democratic challenger Bill Nelson.

Rep. Charles Canady, R-Fla., who also sits on the House Judiciary Committee, also lost his seat to Democratic challenger Daphne capacité.

Another Republican, Adam Putnam, will assume his seat in January.

There was only one major shift on the Senate side. Conservative John Ashcroft, R-Mo., who sits on both the Judiciary and Commerce Committees, fell in his bid for re-election against the late Mel Carnahan, the popular governor who was killed in an airplane crash three weeks ago. Carnahan’s widow, Jean, has said she would assume his late husband’s seat if he won.

Sen. Orrin Hatch, R-Utah, and Sen. John McCain, R-Ariz., are expected to retain their chairman’s seats on the Senate Judiciary and Commerce Committees, respectively.
BY GAIL MITCHELL

LOS ANGELES—Philadelphia is now home to another new industry start-up, Majera Entertainment Group.

President/CEO Marc Rauer heads the operation, which includes three major divisions: Rosou Recordings, Majera Records, and Majera Publishing. Other members of the Majera Entertainment executive team include partner Glenn A. Manko, who doubles as president of Rosou; CCO Vince Kershner; and VP of business and legal affairs Josie Sol.

Both labels are gearing up for first-and second-quarter releases. Rosou, derived from the Haitian spirit meaning “bountiful earth” and whose symbol is the ball, will focus on music that encompasses R&B, rap, hip-hop, and soul. The label is now in final negotiations with Philadelphia-based singer Louis Logic.

Majera, under the direction of Rauer, is a non-genre-specific label that will focus initially on modern rock, pop, country, and roots. That label’s first signings include modern rock band Tyus and country female singer Clarice Rose.

The publishing division will oversee worldwide licensing for use of Majera music in TV, film, and other areas. Majera recently signed a distribution agreement with North New Jersey-based Big Daddy. Sales and marketing are being handled by another North Jersey company, In-Tune Music.

“I’ve been planning this company for most of my adult life,” says founder Rauer. “I’ve also been fortunate to come across a great team of people in Glenn, Vince, and Jessica, as well as to get on board with national distribution out of the box. Philadelphia is a hotbed of music right now, and we’re terrifically excited about being part of that and taking it to the next level. We’re a very A&R-driven label and hope to accomplish great things.”

Rauer is a former entertainment attorney whose background also includes stints in music production and songwriting (“I’m Not Your Man” by Sony/Columbia artist Tommy Con-well). Kershner was previously VP of promotion at WEA entity Mystic Music, while Sol is a former federal litigation attorney who worked for the city of Philadelphia. Public-relations veteran Manko most recently served as VP of media relations for Antra/Artemis Records and before that spent nearly seven years with Ruffhouse.

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China Seeks Managers’ Advice
Vets Explain Licensing, Other Issues In 1st Such Seminar

BY MAYA KOVSKAIA
BEIJING—Until recently, there were few professional music managers in China. Management work was usually handled by production company staff or by individuals working on a freelance basis. All other artist management has been handled by Song and Dance Troupes, state-run “work units” that explored the artists’ earnings opportunities for their artists.

That situation is changing, however, as a new breed of music professionals comes to work. Among them is Gary Chen, CEO of Pulay Music, one of the first music management agencies to set up shop in mainland China, whose artists include pioneer Chinese rock star Cui Jian. With the support of China’s Audio Video Assn., Chen organized the China Music Managers Assn. to stage China’s first such conference, which took place Oct. 24 here.

Attending the seminar were high-ranking officials of state-run music houses, including Michael McMartin, chairman of the International Music Managers Forum, and Music Managers Forum U.K. council member Peter Jenner, son of legendary English rock band manager Andrew Mitchell. Representing state-run music houses were representatives of domestic record labels as Xiyangyang DMV’s Zhang Jing (artist manager) and the state-run international label GM Zhang Ling.

The seminar featured lectures by McMartin and Jenner, who shared their rich management experience and gave the participants a crash course in the ABCs of music management. This included discussion of such issues as copyright, contracts, human resources, marketing, promotion, and managing and representing artists.

Says Jenner, “There is a general desire to develop a more coherent and commercial music industry in China, and that’s basically why we traveled to Beijing. The desire seems to center around something in the Western standards and the Chinese characteristics.” Jenner points out that with the vast majority of music in China being imported, the penetration of Western music is to a very small minority. “However, if you look at the population of China and you can interest just 1.5% of the people in Western music, you are still talking about a potential audience equivalent to the entire population of Australia—it’s a very significant potential market. And there’s also a significant potential market for Chinese music outside the PRC, if you start looking at Taiwan, Hong Kong, Singapore, Indonesia, etc.” Jenner or one of his colleagues add, “The idea in my speech was the basic first principles of what management is all about and what about the modern manager does. You have to study the artist and to try to make what the artist wants to do within the context of the industry. I suspect that is not the reality of the Chinese music industry has worked in the past.”

Chen’s lecture took these basic management concepts and put them in the context of challenges unique to China, addressing difficulties posed by restrictions on releases, distribution, and licenses, as well as the challenges in obtaining promoter licences. Citing China’s size and distribution, is state-controlled via the Ministry of Culture.

“Other significant management-related issues that face the Chinese music industry include the widespread lack of trained, qualified, and knowledgeable human resources in every area of the industry,” says Chen.

“Our main goal in holding this seminar was to plant the seeds of some basic business concepts,” says Gary Chen.

‘Singin’ Governor’ Jimmie Davis Dies,
Wrote Classic Hit ‘You Are My Sunshine’

BY DEBORAH EVANS PRICE
NASHVILLE—Jimmie Davis, the “Singin’ Governor” whose hit song “You Are My Sunshine” died in his sleep Nov. 5 at his Baton Rouge, La., home.

Former governor of Louisiana, Davis, whose bachelor’s degree from Louisiana State University is a bit after his age, and that some cites cite his birth date as Sept. 11, 1892. He was a member of both the Gospel Music Hall of Fame and the Country Music Hall of Fame. Last year, “You Are My Sunshine” was one of the songs sing by the Songwriters’ Hall of Fame.

“He was absolutely one of a kind,” says Maggie Louise Walker, a singer-songwriter. “Davis was a legendary songwriter and a Louisiana Hayride producer.” The fact that he excelled at both politics and his music was phenomenal. As far as his influence on Louisiana and the music scene, he’s just irreplaceable.”

Born James Houston Davis in Beemerville, La., Davis had an impressive career in both music and politics. Despite humble beginnings as a sharecropper’s son, he earned a bachelor’s degree from Louisiana College Pineville, as well as a master’s from Louisiana State University in 1927.

After graduation he took a teaching job at a college in Louisiana where he started a band, and then he started playing in the Louisiana Hayride, and he soon found himself performing on local radio stations. He recorded his first project in 1928 and signed with the label a year later. A prolific artist, he recorded 70 sides for the label before moving to Decca Records in 1934.

Davis recorded more than 300 songs, including “Nobody’s Darling But Mine” and “It Makes No Difference Now,” but his biggest hit was released under his self-penned “You Are My Sunshine.” He first recorded the song in 1940. Over the years it has been recorded by a variety of artists and become an American musical classic. A music publishers’ promotional CD was made by publisher peermusic that showcased music videos.

However, music wasn’t his only passion, and the winning personality that made him a successful recording artist also served him well in politics. He became chief of police in Shreveport in 1938 and moved to state government four years later, when he was elected Louisiana’s public service commissioner.

He was elected governor of Louisiana in 1944 and served four years. He again served as Louisiana governor from 1960-64. During his tenures he worked on obtaining the state’s first driver’s licenses and successfully navigating Louisiana through the desegregation battles of the early 1960s.

While the all while he was in office, he never abandoned his entertainment career. He scored five films during his first term, including “Is It Too Late Now,” “There’s A Chill On The Hill Tonight,” and “There’s A New Moon Over My Shoulder.” He also starred in three western films in the ’40s, including a semiautobiographical role in the 1947 movie “Louisiana.”

Davis also had a successful career in gospel music with such hits as “Soutppertime.” A prolific songwriter, Davis is credited with writing more than 400 songs and recording at least 62 albums.

“Gov. Jimmie Davis has made a significant contribution to gospel music, as well as music in general,” says Gospel Music Assn. (GMA) President Frank Breeden. “He was (Continued on page 119)

For Universal’s Leeds, It’s All About The Song
Six Questions is an occasional feature that focuses on noteworthy industry people. This issue’s subject is Steve Leeds, senior VP of promotion for Universal Records.

Pop music has been flourishing over the past few years. Do you see a shelf life for its current popularity? We’re in the midst of a very heavy pop music binge. Pop music is growing in terms of historical perspective. Just look at New Kids On The Block, the Jackson 5, New Edition, Menado, the Bay City Rollers...Is Lil’ Bow Wow any different from Kris Kross? It’s definitely a cycle where we’re reaping the benefits of consumers’ desire for happy-go-lucky, carefree pop music now. I see that as the major factor. But, that’s just my opinion. Other people may have other ideas. I think it’s more of a healthy system.

What part do video outlets now play? MTV, which is synonymous with American music and videos, has been in the business for 21 years and it remains a vital part of the industry. But, the uniqueness of music video is long gone, so there are new challenges. There’s a concerted effort by the power structure at MTV to have some pure music video again—that’s healthy. The concept of distribution of the Box and MTV2 bodes well for video music.

What made MTV real at their laurel, and that it has two bureaus in different territories. In 2047, MTV2 has found its distribution to prove its true validity. BET is a great vehicle for African-American music, but they frustrate me and the media. I hope they break the songs, the brokering time shows. It remains to be seen what will happen, but I think there’s a great opportunity for MTV and Viacom.

What are the most pressing issues for the future? We’re looking into the obliteration of American radio broadcasting into five or six major players. The [Federal Communications Commission] licensees are going to have to look to the public interest, need, and necessity. I just hope that charter still holds forth. There are cost savings through broadcast consolidation, but it’s going to take a year or so for the economics to determine whether that’s good or bad. And how does the industry continue to grow Wall Street that these weren’t one-time cost savings? On the air, a breaking band now seems to go beyond just airplay. The practice of “I’ll play your record and get rid of all your CDs” seems to have gone by the wayside. With constant economic pressures and spot loads maxed out, nontraditional revenue has now been expanded to include participation in the bands’ live performances.

Another concern for the radio industry is single voice-tracking. When you have a single voice track that’s played from one market to another, it eliminates jobs and training. Where are future disc jockeys going to come from? I imagine Howard Stern never had the chance to develop his personality in Hartford [Conn.], I just wonder where the next compelling media stars are going to come from.

How about the utilization of new media? People are going to consume music differently than they have in the past. They will view their computers as an entertainment center as opposed to a tool! Distribution is gone through the window, the phone company, your cell phone, and satellites all in the game. With the right networks, if there is truly an economic base to sustain fragmented niches.

We’re in an era where technology allows us to do almost anything, but just because it exists doesn’t mean we should utilize it. The technology exists to offer free music to everybody and to share it, but does that mean it should be free? Distribution is not the answer. At least in America, the rights of the individual were always protected, and there’s no protection of that now. We live in a capitalist society, and we need to get paid.

So obviously, new business models present new challenges? In this new millennium, information and access to it are the commodities. In some ways, that seems more important than money. We can see the world on the Internet, that will be more valuable than currency. Right now, businesses are about information flow and having that information on a timely basis.

Where does that leave the arts? There’s no passion for theater, movies, music, etc. It’s more. We’re living in a very passion-sated era. People have passion for inanimate things like the speed of interconnection and ordering of restaurant reservations at the right place. But there’s not a warm, fuzzy feeling for intangible things anymore.

The biggest challenge we have in this industry is to find a way to install passion in the consumer. CHUCK TAYLOR
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Interpol Pledges Aid Against Global Piracy

BY LARS BRANDLE
LONDON—International police organization Interpol has passed a resolution recommending action on crimes against intellectual property, particularly in the music field. The body says in a statement that the global $4.1 billion pirate music trade can “only effectively be addressed in cooperation with the international business community by implementing a comprehensive program not only aimed at raising awareness of the problem, but also focussing on a constructive combat this form of crime.”

During its Oct. 27-Nov. 3 General Assembly in Rhodes, Greece, Interpol conceded that a resolution on countering adopted in 1994 had a “limited impact internationally” and that intellectual property violations “continue to pose a major problem to legitimate business interests, relatively impacting on the scale of investments and on the economies of the countries affected.” Interpol General Secretary Jürgen Stock said Interpol intended to implement the resolution.

The announcement comes more than a year after the International Federation of the Phonographic Industry (IFPI) began actively liaising with Interpol over the issue of music piracy. In a bid to rally support for greater awareness of the global piracy issue and its involvement with organized crime, the IFPI this year attended the Interpol conference—recognized as the biggest international/intergovernmental forum outside the United Nations—for the first time.

The IFPI has applauded the initiative, which seeks major music pirates become priority criminal targets, as Interpol’s strongest commitment yet in the fight against global music piracy.

“What they’re proposing now has got the chance of becoming some real action,” says Iain Grant, the IFPI’s London-based head of enforcement.

“Private industries should be supporting conventional law enforcement in the fight against organized crime. Interpol is proposing something that will have some real practical application, and we’re very encouraged by that,” he says, adding that “Interpol will be a crucial ally in the process of fighting piracy.”

In a global political consensus, asserts the IFPI, is crucial in combating the problem of music piracy, which thrives on weak legislation and poorly coordinated law enforcement services worldwide, and we’re very encouraged by that, he says, adding that “Interpol will be a crucial ally in the process of fighting piracy.”

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RECORD COMPANIES. Hilary Sheav is promoted to executive VP of promotion for Epic Records Group in New York. She was senior VP of promotion for 550 Music.

Michael Johnson is promoted to senior VP of R&B promotion for Arista Records in New York. He was VP of R&B promotion.

Shariotte Blake is named head of marketing for Giant Records in Burbank, Calif. She was a marketing executive for Alchemy Marketing.

Blaine Mayer is named director of video promotion for Capitol Records in New York. She was director of video promotion for Mammoth/ideal Records.

Kami Broyles is promoted to paralegal for business and legal affairs for MCA Records in Santa Monica, Calif. She was an assistant for business and legal affairs.

PUBLISHERS. Universal Music Publishing Group promotes Dana Kasha-Murray to director of creative services in Los Angeles. Universal Music Publishing Group also names Toni Ann Marinaccio VP of international in Los Angeles. They were, respectively, manager of creative services and senior director of international acquisitions for BMG Music Publishing.

Nancy L. Tuck is named director of operations for Hamstein Music Group in Nashville. She was office and account manager for Willin’ David Music and House of David Studio.

BY TOM FERGUSON
LONDON—Brian McLauglin, the newly promoted COO of HMV Media Group (Billboard Bulletin, Nov. 9), is expecting his new post to help him his 32-year “marriage” to the music retailer.

McLauglin, London-based managing director of HMV Europe, was named to the newly created post of COO Nov. 8. A company veteran with three decades of front-line retail experience at HMV, McLauglin is highly respected in the U.K. music industry. He has twice served terms of two years apiece as chairman of the British Assn. of Record Dealers (BARID). On Jan. 1, 2001, he will take up his new post, reporting to HMV Media Group CEO Alan Giles.

In the new role, based in Maidenhead, west of London, McLauglin will take day-to-day operational responsibility for all the group’s businesses worldwide.

“Brian’s track record at HMV speaks for itself,” Giles says. “In the U.K., HMV has been a magnificent business in terms of Brian’s restless quest for quantitatively improved performance. It’s of great benefit to the group to bring his experience and drive into play across all the operations and businesses of the group—not just HMV in the U.K.”

McLauglin, who was appointed managing director of HMV U.K. in 1987 and joined the HMV Media Group board in May 1999, says he is “very much looking forward” to his new global role. “I’ve done this job now here for 13 years,” he says, “and HMV and I are ‘married’ in all sens- es of the word . . . So it makes sense for me to go on, to try to work with anything he has got to improve the other businesses in the group.”

David Pryde, currently HMV Europe operations director, replaces McLauglin. Finance director John Clark is promoted to the new post of deputy managing director, HMV Europe, while retaining his existing role.

Giles says that the promotion of Pryle and Clark is “very much about continuity.” He adds, “They’ve worked very closely with Brian for a long time, and Brian will still be closely involved with [HMV Europe] business. The aim is to use Brian’s time to bring it into play in the overseas HMV businesses and also [U.K. bookseller] Waterstone’s.”

McLauglin admits, “It’s not going to be easy for me giving up my involvement in the U.K. record industry, and I’m not going to. But at the same time, David and John are going to want to steer the company in their own direction, and I’m going to be around if they want any advice or help, but I’m not going to do it for them.

He adds that there is “every chance” he will maintain his involvement with BARD.

Retailers Break Street Date
In Holland for New U2 Album

BY ROBERT TILLI
HILVERSUM, the Netherlands—Again Dutch retailers ignored the European street date of a major album release. Due to sales in the days before Oct. 27, the official U2 release of October 2, the Irish band’s new album, “All That You Can’t Behold” (Island), enjoyed a No. 1 entry in the Dutch Mega Top 100 albums chart on Nov. 3.

The album also entered at No. 1 in the Eurochart Top 100 Albums, as published weekly by Billboard sister publication Music & Media. Universal Music Holland sales director Wim Derksen says that “unfortunately with Monday releases this problem is usual business. With such releases one has to ship to before the weekend.”

Universal Music Holland’s key accounts, such as retail chain Free Record Shop, received the U2 album on Thursday, Oct. 26, and had to sign a letter to guarantee they would stick to the embargo. All the remaining retailers in the country received the U2 album on Oct. 27 with a letter informing them about the embargo.

“Logistically, it is impossible to ask the customers to stick to the embargo,” says Universal’s Derksen. “We trust our clients that they will stick with this gentleman’s agreement. The sales before the official street date started off with retailers who have got their U2 albums from other sources than us, for instance from German wholesalers. They don’t have our letter, so they don’t feel obliged to play the game according to our rules.”

Derksen says that it is impossible for Universal to check if we could start selling in the weekend anyway. They don’t communicate single answers like yes or no, so we did start selling. What else can you do when everybody else does? I have the impression [Universal doesn’t] really mind, as it generates best publicity for U2’s new album.”

Universal’s Derksen frankly admits that this is a typical “luxury problem” for the national music business that has no solution for the problem, but as long as we’re talking about best-sellers, we can live with it,” he adds.

In its first week, 100,000 units of the new U2 set have been sold in the Netherlands.

(Continued on page 115)

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Hit Single Helps David Gray Raise ‘White Ladder’ On ATO

BY CARLA HAY

NEW YORK—It’s been hailed as one of the most un-trendy hits of the year. David Gray’s latest album, “White Ladder” (ATO/RCA Records), has built a steadily increasing audience for Gray, whose personal songwriting is in the tradition of Bob Dylan and Van Morrison.

Industry observers credit the growing attention for the album to strong word-of-mouth, touring, and radio and video exposure for the album’s first single, “Babylon.”

“White Ladder” is the first album from ATO (According to Our Records), the label whose principals are Dave Matthews; Matthews’ personal manager, Corin Capshaw; his tour manager, Michael McDonald; and Matthews associate Chris Tetzeli (Billboard, Feb. 12).

Released March 21 in the U.S., “White Ladder” entered the Heatseekers chart at No. 47 in the July 15 issue. The album stayed on the chart for the next several weeks, eventually ascending to No. 1 in the Nov. 4 issue. It reached Heatseekers Impact status in the Nov. 11 issue, when the album jumped from No. 106 to No. 92 on The Billboard 200. This issue the album is No. 79 on that chart.

“ATO has done a brilliant job working on this record, and we’ve worked really hard to get to where we are,” says Gray.

The singer/songwriter—who previously recorded for Caroline Records, Virgin Records, and EMI Records—says that working with ATO has made a significant difference, particularly with his U.S. breakthrough. “I’ve toured the U.S. more than any other place in the world, and it’s an awfully big country. Breaking into America is such a long-term thing; you need a record company who’s behind you. You can’t have people pulling the plug halfway through your tour; that’s soul-destroying. ATO has a steady girt in their eye. (“White Ladder”) was the first record they put out and the only record they had to focus on, and it meant so much to them.”

According to ATO co-founder Tetzeli, Matthews and his associates became passionate converts to Gray’s music “when Dave bought David Gray’s first album, and it spread like wildfire in our camp. Dave took David on tour with him as an opening act.”

Gray made his recording debut with the 1998 album “A Century Ends”; 1994’s “Fresh” and 1996’s “Sell, Sell, Sell” followed. All were virtually ignored by the American music-buying public.

After parting ways with the major labels that released his previous albums, Gray released “White Ladder” in 1998 on his own independent label, IHT Records. The album was initially issued only in Ireland, where it has since sold more than 180,000 copies, reaching 12-times-platinum status, according to ATO. In the U.K., the album has gone platinum, hitting No. 2 on the U.K. album chart and selling in excess of 300,000 copies, according to ATO.

The demand for more Gray music in the U.K. was so high, in fact, that this year Gray’s IHT label released in the U.K. the album “Lost Songs,” a collection of tracks that didn’t make “White Ladder” or “Sell, Sell, Sell.”

Tetzeli says, “The idea of starting a record label was simmering about two years ago. [Gray publicist] Ambrosia Healey knew we were thinking about starting this label and that we were huge fans of David Gray. When he put out ‘White Ladder,’ it forced our hand in putting the label together to release the album in North America. We saw David as the absolute perfect artist to sign to the label.

“Our approach to this album all along was we don’t spend a lot of time studying trends,” adds Tetzeli. “We knew it was a magical album that struck a nerve, and we felt so confident in it that it was mainly a grass-roots, word-of-mouth effort to get people to hear the music.”

ATO was initially an independent label distributed through BMG, but it has since partnered with RCA for marketing and promotion.

Gray applauds the move. “RCA has come on board at the right time. They’ve done a really good job of getting the album more exposure, more radio and video play. We’re getting blanket coverage for the first time ever.”

“It’s like RCA has stepped up with a bigger bat to hit people with over the head,” he adds with a laugh.

Gray’s growing popularity in the U.S. is in large part to “word-of-mouth, his live performances, and radio keeping playing his songs,” says Eddie Neto, assistant manager of Tower Records’ Van Ness Avenue location in San Francisco.

“This record wasn’t supposed to happen, according to the typical music-industry formula,” says Tetzeli. “We released ‘Babylon’ to triple-A radio in March, and we hired independent promoters to work the record. Our belief in the record was verified when we saw how triple-A radio was creating sales. Throughout, we’ve had amazing publicity. And there’s been the hard-work touring from David and his band.”

“Tis a strong reaction record,” says Amy Brooks, music director of triple-A WBOB Boston, which has “Babylon” in heavy rotation. “The new David Gray album is something I tell people they’ve got to have in their collection. It’s one of the best records of the year, and our audience adores him.”

Tetzeli says, “It’s been a seamless transition with RCA, which has helped increase the trajectory of this record and kick in with mass marketing.

We’re now multi-format with ‘Babylon.’ It’s one of those tracks that comes along that doesn’t fit what’s usually on commercial radio, but it strikes a chord because the music is so honest.”

RCA senior VP of artist development/creative services Hugh Summatt says of Gray’s breakthrough success, “We’ve just seen the tip of the iceberg. RCA officially got involved with this record in August, and the first thing we did was develop a strategy for how we could reach further into the marketplace. This meant putting more product in the marketplace, ramping up the street and college marketing, and taking ‘Babylon’ to radio formats other than triple-A, such as modern adult, hot AC, modern rock, and top-40. This record goes beyond any formatted restrictions, radio-wise and video-wise. It crosses boundaries.”

“Babylon” has been rising up the Adult Top 40 chart, where it stands this issue at No. 21.

In addition to the increasing radio airplay, “Babylon” is getting notable exposure on major music video networks. The low-budget first version of the “Babylon” video was set aside in favor of a more stylized second version, directed by “Leaving Las Vegas” film director Mike Figgis. VH1 has selected the clip for its Inside Track promotion, and MTV has put the video in Buzzworthy rotation.

Two passionate supporters of “White Ladder” have been VH1 president John Sykes (who sent the “White Ladder” CD to industry tastemakers with a personal note saying about it) and VH1 executive VP of talent and music programming Wayne Isak.

“We were inspired by the sound of the music,” says Isak. “RCA showed itself as a performance of his at a festival in Europe, and we were all so moved by his performance and how he connected with people. Sometimes you have to stand up for music whether or not it’s going to be the next mainstream hit.”

VH1 has featured Gray on its pro-
The Eagles Let Fly Their First Boxed Set: Beatles Have Web Site, New Hits Release

**What the Heck Took Them So Long?**

After years of saying no, the Eagles have finally given in and joined the boxed-set brigade. The four-disc "Eagles: Selected Works 1972-1999" comes out Tuesday (14) on Elektra Entertainment. The first three discs contain Eagles' classics, while the fourth disc is a live concert culled from the group's Dec. 31, 1999, concert at Los Angeles' Staples Center.

"We always resisted a boxed set," says Eagles singer/guitarist Glenn Frey. "We have a nice catalog that has grown over the years. We've been able to follow its performance and we thought it was doing just fine by itself." Indeed, the Eagles' "Their Greatest Hits 1971-1975" collection has been certified for sales of more than 26 million units in the U.S. by the Recording Industry Assn. of America, tying it with Michael Jackson's "Thriller" as the top-selling album in U.S. history.

However, Frey says that "the millennium is over; it's a brand new millennium. We just thought, 'Let's wrap up the first 28 years of this band.' It just made a lot of sense to put it out." So Frey, singer/drummer Don Henley, longtime manager Irving Azoff, and producer Tom Schiavone went into the vaults and put together the collection. Other than two hidden tracks of what Frey calls "amusing studio outtakes that we wanted to throw in" and the live disc, the set does not include previously unreleased material.

"The term 'alternate takes' just sounds like versions that weren't good enough to be on the record," says Frey. "Also, the fact of the matter is we never finished songs that we didn't think were good enough to be on the record, so we don't have a stockpile of unreleased Eagles material. What we do have to offer are some rare performances. At least half of the stuff on the live disc are songs we've never played, like 'Witchy Woman.'"

The live tracks will be available for free download starting the day of the boxed set's release. Eight online retail sites, including Amazon.com, Tavis.com, BMGDirect.com, Borders.com, and Musicland.com, will offer the downloads from Tuesday (14) until Dec. 31. Once downloaded, the tracks will not time out.

"If you put out a boxed set and there's 12 live Eagles tracks and you've got some of our die-hard fans don't want to pay boxed-set prices to get one CD," says Frey. "Since we own the live tracks, we thought we'd do it for them as a sign of good will." (Elektra still owns the rights to the studio recorded material.)

Frey says the band has no plans to tour behind the boxed set. "It's a special project. It's not a new album, and we're not promoting it as such. At the same time, it's nice to have a boxed set where all the important stuff is included in one place."


**All You Need Is a Model:** The Beatles have sanctioned their first official Web site. The site, thebeatles.com, will launch Monday (13) in conjunction with the worldwide release of "1," a greatest-hits CD coming out of EMI worldwide. (The album, which features 27 British and American hits, was put together by the group.)


**Stuff:** Britney Spears will host the 28th Annual American Music Awards, which will air live Jan. 5 on ABC. Who knows where he finds the time, but top music attorney Donald Passman has just had his second novel published by Warner Books. "Mireage" is a thriller about a genius who works at a cyber-encryption company and becomes the prime suspect after his office building is bombed... Bruce Springsteen and a number of other Jersey musicians, including Joe Grushecky & the Hebrewmen, helped raise $20,000 in the fight against Parkinson's disease when they convened Nov. 3 at the Stone Pony in Asbury Park, N.J. The concert was organized by Grushecky's manager, Bob Benjamin, who suffers from the disease, and Concerts East's Tony Paligrosso.

Epic/Sony went back to the "Ally McBeal" well a third time for the Nov. 7 release of "Ally McBeal: A Very Ally Christmas Featuring Vonda Shepard." The project, which follows 1998's "Songs From Ally McBeal" and 1999's "Heart And Soul: New Songs From Ally McBeal," features Shepard's take on seven holiday favorites, as well as performances by "Ally" actresses Calista Flockhart and Jane Krakowski. It includes the album's rendition of "Winter Wonderland," recorded in 1998 but never released commercially.
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ELVIS CRESPO

IN STORES NOVEMBER 21
Produced by Smith and Bryan Lenox, the Reunion Records project features the Nashville String Machine. Smith credits David Diel with orchestrations for playing a major part in the album's sound. The Irish Film Orchestra also gives "Freedom" a distinctive feel. Portions of the album were recorded in Dublin utilizing the famed orchestra.

"I'd heard about the Irish Film Orchestra quite a bit," he says. "The folks from Word went over there and did the 'Streams' record, and I was impressed. I heard how passionate they were when they played, and more than anything else I wanted to go to Ireland. That's one place I've wanted to go for all my life. That's really been worth my while."

"Freedom" is Smith's 14th album, and it's his first instrumental effort. However, he says, it definitely won't be his last. "This has been a dream come true, and I think this is one of the things I do best. As to how it sells, that's all yet to be seen, but I think a great adventure is what it will be."

Reunion Records president Diel anticipates the project selling well. "People are excited about this record because Michael is one of the most talented people in this industry and beyond. It's amazing. It's going to exceed people's expectations."

Diel adds that this album is hitt ing the street the same time that Smith's previous album, "This Is Your Time," did last year. "I've been able to watch the reactions," he says. "The sell-in on this record is every bit as strong as it was on 'This Is Your Time.' So retailers have not hedged their bets at all. They're right behind this thing. cupboard Christian Stores actually put in a larger initial order than they did on 'This Is Your Time.'"

"We are extremely excited about this new record," says John van den Veen, music buyer for the Grand Rapids, Mich.-based Family Christian Stores chain. "It's a very moving, moving record. Personally, when I listen to it, it brings out every kind of emotion in me. I laugh. I cry. I smile. It makes me feel something. It's a very moving piece. It's epic. This is a record that you cannot play enough. It's just a beautiful, beautiful record."

Diel says the label is looking to boost first-week sales through an aggressive pre-sale campaign. "If you pre-buy the album, you get a free live recording of Michael called 'Michael W. Smith The Acoustic Set.' It was recorded at a church in Ohio," says Diel. "It's over 40 minutes long and includes Michael's favorite songs as well as some of his biggest hits. People love that acoustic set. We are counting on that at the retail level to build excitement."

Diel says the pre-sale campaign includes a floor display to help increase awareness of the project. There will also be radio advertising and print ads. Reunion executives are in discussion with their mainstream partner, Jive Records, to explore mainstream opportunities with the record outside the Christian market.

"With this album Michael is truly doing something new," says Diel. "We are excited about working with Michael W. Smith," says Dave Jaworski, senior VP/GM of Gaylord Digital. "He is truly a superstar in Christian music and has a wonderful ministry."

"As Michael seeks to work more from Nashville and spend more time with his growing family, this gives us an opportunity to have a true win-win," he continues. "Michael can reach his existing fans and his ever-growing fan base over the Internet, and we have the opportunity with both Musicforce.com and Lightsource.com to reach those existing fans and new fans in new and exciting ways with original content from Michael. We are excited to be moving forward in this relationship."

Smith will embark on a Christmas tour this month that will include some songs from "Freedom." There are also plans for him to perform dates with symphony orchestras around the country next year. He's already booked to play at the Atlanta Symphony the night before the International Christian Booksellers Assn. Convention starts next July.

In 2001, he also plans to launch a new venture. "My desire is to start a film company," says Smith, adding that it will likely be called Reunion (Town). (He already owns a successful Christian record label by the same name.) "We have a lot of talent in this town, a lot of great writers, and I just think if I'm going to be in something and have creative control over the content, I want to be able to make that thing happen. I think there's some great stories to be told that can be for the kingdom of God. I'm ready to go for it."

One From The Boys. Epic act B.O.N. recently paused from its promotional trek across the U.S. in support of its up-and-coming debut single, "Boys." The pop-driven track is already a smash throughout Europe, including the act's native Germany. Epic is preparing to release B.O.N.'s first album here in the first quarter of 2001. Pictured, from left, are bandleaders Guy and Claus.
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Look for MTV's Campus Invasion Tour in Spring 2001
BY DIANE COETZER
LONDON—In marketing “Miyela Africa,” the latest recording by South African icon Vusi Mahlasela due Nov. 21, BMG Africa will utilize its ever-expanding global Internet properties.

Says Lance McCormack, click2music.co.za editor, “The Web presents us with a fantastic new medium to deliver the magic of an artist like Vusi to a worldwide audience. It’s a big part of the overall marketing plan to expose Vusi and educate consumers about what great new music Africa has to offer. The existing Bertelsmann online sales platforms like CDnow, Barnes & Noble.com, getmusic, and bol.com are our starting points in the campaign to expose world-class African content to a global audience.”

That BMG Africa has chosen to focus on Mahlasela as one of its key artists to expose internationally through avenues like the Internet is hardly surprising. Says BMG Africa A&R and marketing director Dave Thompson, “Vusi is a major priority at BMG Africa and, in our opinion, a national treasure.”

Since the release of his 1992 debut album, “When You Come Back” (which dealt with the theme of returning exit and is considered a South African classic), Mahlasela has carved himself a reputation as possessing a singular musical style that incorporates as much folk as it does pop, jazz, funk, and traditional music. Mahlasela’s highly developed social and political consciousness yet common touch is a thread running through albums like “Wisdom Of Forgiveness,” “Silang Mabele” (which earned him his second 1998 South African Music Awards), and “Miyela Africa.” It’s him the price of many, including renowned South African author Nadine Gordimer.

“My admiration for his music and him continues to grow,” she says. (Continued on page 25)
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NASS MARRAKECH
(Continued from page 16)

“There’s something good and something bad here,” Mas notes. “In the First World, people tend to label music, you know—put it in little boxes. Everything is quite organized. The good thing is that people don’t think in this way in Africa. There’s no separation between so-called intellectual music and entertaining music. There’s just music. All music is the same; it has to entertain, and it has to have a social function. That’s it. Just good music that moves you.”

When Angel Romero, co-founder of Alula Records, decided to do a licensing deal with Nass Marrakech, the sort of elemental response to the group’s sound that Mas alluded to figured in his decision.

“I was at [world music trade fair] WOMEX last year,” Romero says, “walking around the booths, and I met Florencio Mas, and he had a CD he’d produced with Nass on their own label. I brought a lot of CDs back from Berlin, and theirs was one of the best. Somehow our sales manager, Sarah Wolfe, got her hands on it and just fell in love with it. She started asking if we could do something with Nass Marrakech. I thought about it and decided that it’s a good thing when your sales manager is really behind a project. We decided to license the CD.”

Romero says Nass showcased at WOMEX last year, and, due to the response in Berlin, the band was invited to the Chicago World Music Festival 2000, as well as to quite a few festivals in Europe.

“A lot of music from northwestern Africa—that area known as the Magreb—is very popular in France, because there are 6 million Muslims in France, and most are from Algeria and Morocco,” he says. “France was, therefore, the first country after Spain to respond to Nass Marrakech. Germany followed.”

Romero’s real challenge, however, is not Europe but the U.S., since its geography is an issue. “It is a major problem,” he acknowledges. “Bringing Nass over here means a lot of money, whereas in Europe you can just put them on a bus and travel to several different countries in a few hours. In the U.S. distances are huge, and a tour of, say, the East Coast does nothing for you on the West Coast. So if you do get a world music act over here, it doesn’t mean you’re doing a national tour. It’s usually a regional tour. Only major artists can do a national tour in the U.S.”

Romero points out that in Europe, governments at all levels spend money to produce cultural events, including music festivals. This concept is virtually unheard-of in the U.S., where funding for music events comes mainly from the private sector. But Romero is optimistic that he will be able to bring Nass Marrakech back to this side of the pond next year for a more far-reaching tour.
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Artists & Music

BUSY MARTIN MAKES SET ON THE ROAD

(Continued from page 16)

all about creativity. Everyone was open to working toward the same goal, which was to make the best possible record.

The general consensus at Columbia is that Martin and cohorts effectively achieved their goal. "Overall, this is a better album, and that's something considering how incredibly strong that [last] record was," notes Don Ienner, president of the label. "As a listener, you get closer to who Ricky is on this album than on the last one. He exudes immeasurable confidence throughout this record. Without question, it's his finest work to date."

Such accolades are being supported by an elaborate marketing plan worthy of a superstar. The project began unfolding Sept. 19, when "She Bangs" went to radio. "We did a world premiere of the single via satellite to 200 stateside stations during a half-hour special via Westwood One," notes Charlie Walk, executive VP of promotion at Columbia. "It just exploded from there." The radio special was made available to various territories throughout Europe. The video accompanying "She Bangs" became an instant staple on MTV and its influential weekday program "Total Request Live." The clip was also the subject of an episode of the network's popular "Making The Video" show that aired Sept. 25.

Adding to the video's exposure, "Good Morning America" offered its broadcast television premiere on Sept. 26. The ABC-TV program marked the start of what will be a string of high-profile television appearances that will stretch through the fall (to be confirmed, as of press time).

Beyond TV, Martin will build his profile at radio and retail. A string of interviews are planned, as well as a major in-store appearance on Tuesday (14). The site was still to be confirmed at press time.

"It's vital to Ricky that we create scenarios that allow him as much contact with his fans as possible," notes Rocco Lanzillotta, senior director of creative marketing at Columbia. "He thrives on the kind of interactive energy."

To that end, the label is immersed in a meaty Internet campaign designed to close the gap between Martin and his loyalists. Besides promotions and chats with America Online, TV Guide.com, and MSN.com, Martin presides over his own impressive site. Launched Oct. 31, the multilingual site offers streaming snippets of "Sound Loaded," a brief introduction from the artist, and a wall of videos, allowing visitors to view clips of past singles in addition to "She Bangs."

And, of course, no marketing plan for a Ricky Martin release would be complete without a lengthy concert tour. Dates are being eyed for early spring. "I have to be out there," says Martin with an excited grin. "It's in my blood. I've been doing this since I was 12. I don't know anything else. If I'm off the road for too long, I start to feel jittery. I need to feel that connection with people."

Constantly being in the public eye, however, requires developing a tough skin. Martin's success (which includes a career sales total of 44 million records worldwide and 15 million records worldwide of his last set, according to Columbia) has put his name on the hit list of members of the media hungry for dirt on his private life. To that date, Martin has handled the intrusion with good humor and a philosophical view.

"Without question, it's his finest work to date."

— DON IENNER —

"America discovered Ricky via television," notes Larry Jenkins, senior VP of marketing and media at Columbia. "It's logical that we devote an extensive portion of Ricky's schedule to maintaining that foundation of support."

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"Without question, it's his finest work to date."

— DON IENNER —
**Artists & Music**

**BMG AFRICA FOCUSES ON PUSHING MAHLASELA SET**

(Continued from page 20)

“This new album retains beautifully his originality as a composer and performer while showing that he has the skill to take what is our right, as artists, to appropriate and embrace the cultures of the world—in his case musical choices.”

U.S. writer and respected musicologist Roger Steffens is equally convinced of Mahlasela’s abilities. "Vusi Mahlasela is one of the greatest voices to come out of Africa in the last 10 years," he says. "He’s in a class with the continent’s best, Baha Maal and Sulif Keita. Vusi combines an inspired poetic consciousness with his haunting octave-spanning voice to produce a new kind of music that adds an African touch to jazz, folk, and pop."

Vusi is another Mahlasela fan, personally selecting the artist to accompany him on a recent South African tour. He admires Mahlasela’s voice so much that during his Durban and Cape Town shows, he collaborated with Mahlasela on his song “Frags.”

“Vusi is one of our most steady sellers with a great catalog. Whenever he releases an album, it will fly up our charts and remain there for a long time.”

Olsen says that Mahlasela’s collaborative effort with guitarist Louis Mhlanga, “Live At The Bassline,” was CD Wherehouse’s fifth-best seller in the Afro-jazz genre in a recent sales report he had compiled.

Thompson confirms the longevity of the artist’s catalog. “Vusi’s career has been one of a slow build resulting in local success,” he says. “This has been essential given Vusi’s wide range of styles both musically and language-wise, making it impossible to easily identify his core market. There has been a lot of activity at various media levels.”

Thompson adds that the slow-build approach has been an integral part of BMG Africa’s approach to Mahlasela’s international career. “Over the past few years Vusi has performed all over the world and built a small but loyal fan base. However, we haven’t been able to convert this to sales. What we need is a champion that can represent Vusi outside of South Africa and help us sell him to the world. I’m confident that we will find that person or people. There is no other voice like Vusi’s. When you hear him sing for the first time, it stays with you forever. Add this to his poetic songwriting skills, plus lots of dedication and perseverance, and you have a recipe for success.”

Mahlasela himself is eagerly looking forward to elevating his career to a new level. “My work with Sting and Andy Narvel (who guests on ‘Miyo Africa’) makes me hopeful that bridges can be built between ourselves and artists of international status. I’ve realized that I can stay true to my music and move towards most styles of music and reach an international audience.”

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**NEW GROOVE FOR DISNEY:** It’s no secret that one of the best gigs in the soundtrack business is to have a song or songs on a Disney animated feature soundtrack. Why? Not only do the soundtracks perform well at retail, but Oscar usually takes note of those music worth envoys.

Pop song icons to clour: the Mouse: the likes of Phil Collins and Elton John have longstanding relationships running out soundtracks and hits for Disney. Enter Sting, Sting? Yes, Sting.

Disney’s latest animated outing, “The Emperor’s New Groove,” hits theaters Dec. 18. Meanwhile, the soundtrack bursts into retail on Nov. 14 with lyrics by Sting and music by him and David Hartley; it also features original score tracks composed and conducted by John Debney.

Sting’s signature fusion of world beat, jazz, and contemporary rock permeates the five songs featured on the soundtrack (the other six are score songs by Debney). What’s refreshing is the variety of artists used to perform them. Sting sings the first single, “My Funny Friend And Me,” produced by Jimmy Jam and Terry Lewis. Another track, “One Day She’ll Love Me,” features Shawn Colvin. That song, however, is not in the film. While it was written for inclusion, it didn’t make the cut, so look for the song to be exploited commercially.

Meanwhile, the hips that refuse to grow old, Tom Jones, leads off the outing with “Perfect World.” The timeless Eartha Kitt grooves and croons her way through “Snuff Out The Light” and reminds the listener that hers is a very under-utilized talent in this format. With such a distinctive and (surprisingly) still powerful voice, Kit is perfect on the soundtrack and as a featured character in the film. Rascal Flatts rounds out the selection with “Llama Llama,” another song recorded but not included in the film.

The songs fit perfectly around Debney’s score, and instead of coming off as contrived, the mixture of songs and score captures what Disney does best: mass appeal. As with its films, here’s a soundtrack that young and old alike will want, from Sting fans to hardcore film score buffs, baby boomers to children.

**ROCK OF AGES:** If there is a hell, loud rock music will be blaring there; at least, that’s according to the new Maverick soundtrack release to the Adam Sandler film “Little Nicky.”

Nicki is Satan’s son and must do battle with evil siblings to save the world. While he is doing so, the likes of P.O.D., Cypress Hill, and Incubus serve as the score to his misadventures.

“Adam Sandler’s a good friend, and we’re thrilled to be working with him once again,” says Maverick partner Guy Oseary. “The first soundtrack was our idea for his 1998 film ‘The Wedding Singer.’ We did very well with that album, and we expect similar results with this.”

While many of the tracks were not created specifically for the film, the first single by P.O.D., “School For Hell Knockers,” is original. It’s produced by Rick Rubin, and the video is already completed. The album also contains an unreleased acoustic version of Deftones’ “Be Quiet And Drive” and a special FU’s Forbidden Little Nicky remix of “Stupid,” by Disturbed. New Maverick signings Insolence and Unloco have tracks “Natural High” and “I,” respectively.

“These bands are the forerunners of today’s new music scene, and we’re lucky to have them,” says Michael Dillbeck, music supervisor for “Little Nicky.” “Such new music from up-and-coming bands gives the movie a great tone.” According to Dillbeck, Sandler had specific ideas about what he wanted each song to do in the film, and he wouldn’t settle for a song unless it worked. It’s not often that the principals become involved in the scoring, but when the songs become a character, it’s vital.

**JUST IN TIME FOR THE HOLIDAYS:** “Blue’s Clues” fans rejoice—the soundtrack for Blue’s “Big Musical Movie” is out on Kid Rhino Records. Interestingly enough, parents won’t mind listening so much, thanks to the voices of Ray Charles and the Persuasions.

Also, the singing, dancing turtle Franklin has a new musical album out on Kid Rhino, “Hey, It’s Franklin.” On the set, billed as “music for the kid in us all,” Franklin, at least musically, beats the tar out of that big purple dinosaur.

**FOR THE RECORD:** In the Nov. 1 edition of Billboard, Soundtracks and Film Score News carried an incorrect byline. Charles Karel Bouley is now the column’s permanent author. He can be reached at 562-624-5863 or at kurel@karel-andrew.com.
Dinosaur Solo: In the late '80s and '90s, Dinosaur Jr was one of those alternative rock bands that had a loyal following but never quite made a massive break-through. The band broke up in 1997, and now lead singer J Mascis has returned with his first solo album, "More Light." (Ultimatum Music), credited to J Mascis & the Fog.

Latin Hip-Hop. Cuban hip-hop group Orishas makes its U.S. debut with the album "A Lo Cabano," due Tuesday (14) on Universal Latino. Group member Buzo says Orishas' unique sound, "We are the victims of our own originality," Orishas begins a U.S. club tour Friday (17) in Los Angeles.

Released Oct. 24, the album is bubbling under the Heatseekers chart. Mascis is currently on a U.S. tour, with dates set for Nov. 21 in Austin, Texas, Nov. 22 in Dallas, and New Orleans.

The 'Smell' of Rice: Contemporary Christian music singer Chris Rice has returned with his latest album, "Smell the Color." Rice released Oct. 31 on Word/Epic Records. The singer, who won the 1999 Dove Award for male vocalist of the year, wrote all the songs on his current album. He's also written songs for Amy Grant, Michael W. Smith, and Kathy Troccoli.

Rice is on a U.S. tour, with dates that include Friday (17) in Houston; Saturday (18) in Tulsa, Okla.; and Sunday (19) in Highlands Ranch, Colo.

Classical Trio: The Grammy-nominated classical chamber music of Eroica Trio has been heard on the group's first three albums and its lastest release, "Passion" (Angel/EMI Classics). The album, as the title indicates, has a Latin flavor.

The trio — violinist Adela Peña, cellist Sara Sant'Ambrigo, and pianist Erika Nickrenz — is currently on a U.S. tour. Upcoming tour dates include Dec. 2 in Las Vegas, Dec. 9 in Houston; Dec. 7 in Valencia, Calif.; and Dec. 10 in Stanwood, Wash.

STEAL THIS BAND: British alternative metal band Grand Theft Audio was introduced to a U.S. audience this past summer when the group played select dates on the Warped tour. The band consists of singer Jay Butler, former Zio; and bassist Keyboardist Ralph Jezzard. Grand Theft Audio's debut album is "Blame Everyone" (London-Sire Records). The album's first single, "We Luv U," received early spins on modern rock stations WXXR New York; WHFS Washington, D.C.; and WPLY Philadelphia.
Picture the pleasure with these beautiful gifts from WATSON-GUPTILL

CHRISTIE'S ART DECO
By Fiona Gallagher. Gleamed from precious private collections and the archives of the world's famous auction house, the objects in this stunning illustrated survey trace the development of Art Deco within the historical context of an era marked by the quest for a lifestyle filled with speed and opulence. 120 color illus.

MAD: COVER TO COVER
An inside look at the outside of MAD — the most successful satire magazine in the country. Here are all of the first 100 covers, together for the first time, along with rare, never-before-seen art, photos, and sketches from MAD's humble inception right up to the present. 400 color, 50 b&w illus.

PAUL McCARTNEY: I SAW HIM STANDING THERE
By Jorie B. Graves. Exclusive photographs taken by the author who had unique access to the artist since 1976 combine with revealing statements by McCartney himself and stories by fans in this unique glimpse into the private persona of one of the world's greatest musician-singer-songwriters. 180 color, 40 b&w illus.

THE BILLBOARD ILLUSTRATED ENCYCLOPEDIA OF CLASSICAL MUSIC
Edited by Stanley Sadie. Containing a dazzling display of information, analysis and color, this comprehensive, authoritative and accessible volume is ideal for background reading or use as a wide-ranging reference work. Organized chronologically by musical era, it brings to life the key composers and personalities, musical styles, forms and instruments. 900 color illus.

SPECIAL EFFECTS: The History and The Technique
By Richard Rickitt. Spanning the rich history of movie magic, from George Melies's A Trip to the Moon to the Wachowski Brothers' The Matrix, this spectacular guide to visual trickery is unparalleled in scope, presenting a lavish illustrated chronicle of special effects development over ten decades of filmmaking. 350 color, 60 b&w illus.

THE ARTS AND CRAFTS LIFESTYLE AND DESIGN
By Wendy Hitchmough. This unique book explores the ways in which objects, interiors, and crafts were put together and used after they left the Arts and Crafts designer's studio. Organized on a room-by-room basis, this handsome volume explores the individual interpretations that gave the style its enduring substance. 120 color, 10 b&w illus.

WORLD OF OUR OWN
Women as Artists Since the Renaissance
By Frances Borzello. Told for the first time, here is the stirring account of the centuries-long struggle of gifted women who confronted the esoteric tactics of a male-dominated art establishment but pressed ahead to gain public acceptance as sought-after professional artists. 180 color, 100 b&w illus.

FUSION INTERIORS
The International Design of Andrea Martin
By Martin Wailer and Danielle Brougham. This beautifully illustrated atlas of design is a virtual travel book for the house, each chapter offering a new geographic experience and suggesting recipes for elegant living, fusing ideas from many different cultures into eclectic, exciting, and unique home interiors. 180 color, 20 b&w illus.

AARON COPLAND'S AMERICA
A Cultural Perspective
By Gail Levin and Judith Tick. This fresh and engaging look at a great American composer reveals a little known but critically important passion in his life — cherished friendships with some of the most remarkable artists of the twentieth century who had a significant influence on Copland's music. 50 color, 90 b&w illus.

UNDERSTANDING PAINTING
Themes in Art Explained and Explained
Edited by Alexander Surgis and Hollin Clayton. This fresh approach to understanding the history of art is the only book to explore painting by genre, rather than chronology, providing a new and enlightened way to view and appreciate the language of art through the ages. 500 color illus.

LOST CHICAGO
By David Gerard Lowe. Now available in a revised and updated paperback edition, this highly acclaimed book recreates the magical built environment that thrilled generations of Chicago residents and visitors before falling to the wrecking ball of "progress." 270 b&w illus.

Wherever books are sold
Shawn Lee

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Sara Lee

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to offer: musicality and a prodigious technique that Sandoval shows off to the fullest. This is the kind of territory that can make the proverbial parrot that once repeated phrase: “Two men walked down the street.” But Producers, the hands of Sandoval and his sidemen—most of them L.A.-based studio players—have the notable exceptions like saxophonist Ed Calle—many of the tracks on this album swing, from straight up jazz to a “Night in Tunisia” to Sandoval originals like “Blues for Diah.” Throughout, Sandoval makes it clear that although a soundscape is what this project is, this is a jazz album. Save for “Canta Trompeta Querida,” featuring singer Cecelia Farinacci, there are only background vocals here. Other noteworthy tracks include “The Man I Love,” which appears in a unique, decades-old arrangement by Armando Romero that Sandoval played when he was a teenager. It isn’t Afro Cub, it’s not Musica Moderna, and the simple but lovely “Marimba,” where Sandoval plays both trumpet and piano.

LATIN

USLEIS ROCHA & TECO CARDOZO

CARIMONDA

Producers: Unisex Roche, Teco Cardozo

Malentemor Records MAL 71016

The combination of stellar and wind instruments is, at first thought, a difficult one to envision without a piano or other percussion source to anchor and rhythmize the base. But in “Caminhar Cruzadas,” Brazilian guitarist Usules Rocha and vocalist Teco Cardozo manage to do so with a sense of exploration and style that pushes the boundaries of the dual format. Both established musicians, Rocha and Cardozo joined forces after playing a concert in Brazil forty-five years ago. The ensuing “Caminhar” includes six works by Rocha and Cardozo with compositions by Ettore Gismondi (“Infância”), Teco Jobim, and Ivan’s Lins. It’s a broad range of material that ranges from the classical and Brazilian sensibilities. Throughout, Cardozo switches between alto, soprano, and baritone sax to flutes and bamboo flutes for greater variety and ideal sonic utility: Alto sax provides the propulsion in “A Noite,” flutes the whimsey and longing in “Laranjeiras.”

WORLD MUSIC

HENRY DINGUE

Mba’Boke

MGB08001

Djibouti Salsa Records

The only reason someone might think to label this album African-pop is because Dingue is a native of the nation of Djibouti, but the album is far more pop, than world pop. This may well be the biggest artistic leap taken ever by an African-born vocalist. Dingue continues to sing in his native Donala, but everything about the instrumental arrangements here says western popular forms, and in that they can be Cuban, chanson, jazz, or American soul/oop. “N’Dolo,” the opening track, sounds like a song you’d hear spilling out of a cafe in Mont­nartre. “Non retour” uses a riff taken from a Memphis soul song and all, while “Ya Di La Bobe” is Cuban rhythm married to a bluesy “Stop and Listen,” with the Mbao’boke’s Musica Dingue, who composed every tune, is all over a couple of continents with his sound. Counterculture-ally, the title track, “Mba’Boke,” check the heartbeat and socially aware lyrics.

NEW AGE

SPEACSHIP EYES

Of Cosmic Repercussions

Hypnotic CLP 0090

Spacship Eyes is San Francescnc syn­thesist Don Falcone, and on his third CD, he successfully merges his space music roots into a hallucinatory, ambient electro­nics. Falcone constructs musical environments full of clacking machines, navigating virtual geometries on tracks like “Mysturies” and “The Leaping Fish.” By turns dark and dizzying, Spacship Eyes summons up the demons on the dance floor. This is a great “OCA (For Protection),” while “Vapor” takes a more euphoric trip through space in a collabo­ration between Falcone and Memphis soul/rockers the Spice Barons. With one of the more original rhythmic palettes of recent electroni­cs, this is Falcone’s “ListModel” as a Ruben Goldberg construction on acid, making it anything but a trip and turning it into jungle grooves on “Big Martian Dog Hop” and alternating jazz riffs with a raw-metal death march on “Keep Yourself Healthy.” Spacship Eyes’ repercussions may not be cosmic, but they are exhilarating.

SINGLES

PIGS (4 Scr.) New releases with the greatest chart potential. CRITIC’S CHOICES (•) New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY. Highlights of new releases not recommended to reviewers but are more than one or two musicians are interested in the category with the greatest audience. All releases available on radio and/or retail in the U.S. are eligible for review. Send copies to Chuck Taylor, Billboard, 770 Broadway, New York, N.Y. 10003. Country singles should be sent to Debbie Evans Price, Billboard, 49 Music Square West, Nashville, Tenn. 37203. Contributors: Michael Paolucci (N.Y.)

Reviews & Previews

THE HIGHEST-DEBUTING SINGLE ON THIS ISSUE’S Hot Country Singles & Tracks chart speaks volumes about radio preference to radio of one of the most gifted singer-songwriters in country music today. After a brief stint with Almo Sounds, the son of Motown powerhouse “Flowers,” Billy Yates has found his footing in the big leagues as a Columbia roster and makes his label debut with this stunning single. Penneys by Yates, Michael Geiger, and Bobby Bare, is a thought­fully up-tempo melody and a well-written lyric about a man who has tried and tried to make it, to get ahead in a world that’s so different from the ones he knew. Yates has a wonderfully distinct voice and a captivating presence and style. On this cut, he walks that fine line of being both exciting—a country with Montana roots—versus that of too country.” The result is a single that should garner widespread support from programmers. Yates is one of the most talented young artists in the format, and this finely single could be his much-deserved breakthrough hit.

CHALEE TENNISON

Go Back

Sony BMG

This single from Chalee Tennison’s “This Woman’s Heart” is a stirring ballad that updates a long-favored tradition in country music—the trucker song. The poignant lyric speaks of a young driver with a family who is involved in an accident that leaves his wife and baby daughter. The song changes from tear-jerker to happy tune as the singer tells her how he’s going to take care of her, so “go back.” It’s an affecting lyric, and the tender words are wrapped in a pretty melody. Tennison has a lovely voice and has just been in need of the right song. There’s been good word-of-mouth about this cut, which could be the single that does it for her.

MCALISTER

I Know How The River Feels

BILLY YATES

This single from Billy Yates’ “I Know How The River Feels” is a trucker song. The lyric is a tender tribute to the joy of finding true love, and the pop-flavored production is just the right backdrop for this traditional country hit. It’s a pretty song and a promising performance, but it fits in the category of songs that are good enough to be better.

RICKY VAN SHELTON

Somewhere Over the Sun

“Hanging By A Moment” by Gin¬G党建

NASHVILLE HUB marks an enor¬mous, chart-making opportunity for Billy Currington, who has been on the periphery of the country music charts for several years now. The song has been on the air since January, generating significant buzz and industry excitement. The release has generated a lot of interest from industry insiders, with many predicting it could be a breakout hit for Currington.

AFTON RECORDS

The single has received significant airplay on country radio stations across the country, with many stations adding it to their playlists. The song has also been well-received by fans, with many praising Currington’s powerful vocals and the catchy melody. The release has generated significant buzz and industry excitement.

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**SPOTLIGHT**

 стоимости

end. The guitar riffs are mixed a little too low, creating a decrepit atmosphere for the listener. You hear them, but the mix is a little too smooth, kind of softening the atmosphere, but it’s hard to put a finger on it. Nevertheless, the song rocks. Bruce Dickinson’s voice still sounds great, which is a relief. The bass is cool. 

The song starts with a two-minute introduction, which consists of atmospheric guitar playing and a complex time signature.

**FOO FIGHTERS Next Year (3:31)**

**PRODUCER:** Ryan Adams, Foo Fighters

**WRITERS:** Foo Fighters

**PERIODICALLY titled** as a pop-rock song, its American roots make it stand out. This is the band's debut album, and it serves as a perfect introduction to the Foo Fighters' unique sound.

The positioning of a pop song as a television theme song equals a pop song in a new light. The producers have achieved this by capturing the feel and essence of the television theme song. This song is a great example of how even a simple pop song can be transformed into something special.

**BASSIST:** Lord (Mr. Meat Money)

**PRODUCERS:** Lord (Mr. Meat Money), Kevin Shields

**WRITERS:** Bob Ezrin, Mark St. John, Mike McCready

**PERIODICALLY titled** as a pop-rock song, its American roots make it stand out. This is the band's debut album, and it serves as a perfect introduction to the Foo Fighters' unique sound.
Have a direct effect on the state of hip hop on MTV.

You go on-line.
You take control.
You decide which videos air next.

Jay-Z
Appearing Live
November 17 5:30pm/4:30 C

Hosted by Teck
Co-hosted by Funkmaster Flex

Weekdays Live at 5:30pm/4:30 C Only on MTV

Log On And Take Effect: WWW.DFX.MTV.COM
Island Def Jam Artists To Make Digital Videos

By Gail Mitchell

LOS ANGELES—Jay-Z, DMX, and Ja Rule are among the Def Jam hip-hop artists whose music will undergo a new visual treatment under a newly announced production agreement between Island Def Jam Music Group, headed by president Lyor Cohen, and Brillant Digital Entertainment Inc., headed by chairman/CEO Mark Dyne.

The past grew out of Brilliant's existing Digital Hip Hop partnership with entrepreneur Russell Simmons and producer/ director Stan Lathan. Established in April, Digital Hip Hop is a joint- venture animation studio for the creation of Internet content. When BET acquired Simmons' 360hiphop in October, Simmons and Lathan retained Digital Hip Hop.

Production is already set to begin on several imminent Def Jam titles: Ja Rule's "6 Feet Underground," DMX's "Good Girls, Bad Boys," and Jay-Z's "You, Me, Him And Her." Each video will feature standard 3D animation with interactivity in real-time streaming audio and video with supplemental E-commerce and promotional elements. Island Def Jam, Digital Hip Hop, and Brilliant Digital will be partners in distributing and syndicating the videos and will share in associated revenue.

The Digital Hip Hop studio is based in L.A. and supervised by Lathan, whose entertainment experience includes his current role as executive producer and director of BET's "The Steve Harvey Show." He also co-created and executive-produced the HBO series "Russell Simmons' Def Comedy Jam" and has directed pilots for "The Parkers," "The Parkers," and "Martin.

Brilliant Digital Entertainment's other online partnerships include VH1, Yahoo!, and USA Networks.

Showcasing Pru—Capitol recording artist Pru recently became the first of her self-titled debut disc, which came out November 7. Among the stops on her tour was a New York City's S.O.B.'s. Show, from left, are Pru, producer Steve Jones, and interscope recording artist Eve.

Hot Rap Singles

No. 1

**Soulja Boy Tell 'Em, "Soulja Boy Tell 'Em" (Digi+)**

**Master P, "Still Makin' It" (Digi+)**

**New**

**J. Just Wanna Be Love (Give It 2 Me)**

**JAY-Z**

**Me Do That**

**Me Do That (Continued)**

**Bounce with Me**

**Lil Bow Wow featuring Xscape**

**Move Somethin'**

**Talk Kelwell & Hit-Tek**

**Cross the Border**

**Philthy's Most Wanted**

**Big Doe**

**Suicide**

**Yeah That's Us**

**Lil' Jon & The East Side Boyz**

**Whoa Umana**

**I Like Dem Girls**

**I JUMP OFF**

**Wu-Tang Clan**

**Connect**

**Ya Style**

**Cherchez Laghost**

**Ghostface Killah**

**You Nasty**

**Bad Boy**

**Shyne Featuring Serrington Leavy**

**New**

**Fire It Up**

**Nelly**

**Hitt It**

**Kanye West**

**The Pharcyde**

**Funmaster Flex Featuring DMX**

**Nelly**

**Yes Sir**

**Who's Next**

**Ms. Fat Booty**

**Whistle While You Work**

**New**

**Ante Up (Robbing-Hood Theory)**

**M.O.P.**

**New**

**2 B Thieves**

**2 B Thieves**

**Cuban Link**

**Equality**

**Afu-Ra**

**Bow Wow (That's My Name)**

**Lil Bow Wow**

**What Means the World to You**

**Camron**

**Where I Amma Be**

**DMC Presents Fresh Divas Featuring Me & K. Kutz (E. B.)**

**You and Me**

**Lil' C & Karmen Featuring Kelly Price**

**Dj Jubilee**

**Master Ace**

**New**

**Big Shant Featuring Mixie & Hot K**

**SSP**

**New**

**2 B Thieves, "2 B Thieves"**

**2 B Thieves**

**Cuban Link**

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Hot R&B/Hip-Hop Airplay

NOVEMBER 18, 2000

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<td>BETWEEN ME AND YOU</td>
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| 4     | DAB | RUB/HIP-HOP JAM/DEF 
|       | G & W | SODUAS |
| 5     | 1111 | LIL JON & THE EAST SIDE BOYZ |
| 6     | STRAIGHT UP | CHANTES MOORE (SILAS/MCA) |
| 7     | POP YA COLLAR | MURDER (TRU /NO LIMIT /PRIORITY) |
| 8     | NOT INDEPENDENT WOMEN | MONTELL JORDAN |
| 9     | EYÚ | RUB/HIP-HOP JAM/DEF 
|       | SODUAS | MG |

Hot R&B/Pop Singles A-Z

NOVEMBER 18, 2000

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Hot R&B/Pop Singles Sales

NOVEMBER 18, 2000

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totally different. We've actually done two versions: slow and uptempo.

And that similar "premature" was done with Destinys Child's "With Me." Says Lawes, "What made that stand out was having the girls in the studio. We had a bit more maneuverability because we were able to change things. Rather than just lead and backing vocals, we could say, 'We want this instead.' So we changed the chorus, making subtle changes. That made the mix very interesting.

Full Crew's long list of credits includes remix jobs for Macy Gray, the Lighthouse Family, George Michael and Mary J. Blige, Tyrese, and Coolio, plus one forperson. A white, British R&B singer-songwriter. The trio remixed Mariah Careys "My All" and "The Roof," the only U.K. remixes of Careys music. The Crew's remix of Annie Stones "My Life Story" ended up on her "Black Diamond" debut set.

"At first we did a mix that was more hip-hop," says Lawes. "But after meeting with everyone else in the company, we all sat down and said we should try a more R&B-based w. a nice gesture to see if they liked it so much that they actually put it on the album."

In addition to engineering, pro- gramming, and mixing its sessions, Full Crew is made up of actual musicians. Lawes trained as a bassist, Reid as a pianist, and Doley as a guitarist. Each also plays or pro- grammes other instruments.

Lawes, Reid, and singer Sean Cummings are former members of Kreuz, a 1990s British R&B group that had the unusual distinction of releasing its debut album, "Next Generation," on Motown. The three- some released two additional albums on Motown and Def Jam, before launching the crew label, charting in the top 50 in the U.K. with "Kreuz Control."

In development on the Full Crew label and considered the 1990s releases of Maria Wallace, Chrysalis, Michelle, and the group Blaze. Full Crew is also working on its own new album.

"Now is a time when we can cre- ate a platform for up-and-coming artists who are missing the majors," explains Lawes when asked why the Full Crew label was estab- lished. "It's about opening doors. If you look at people like Janice, Marveelastic (Soul II Soul fame), they opened doors for people like us to come through as musicians and producers."

British R&B is "getting better," adds Doley. "It's taken a long while for it to be recognized commercially. But now everyone is learning, and their skills are a lot better.
Madonna Celebrates ‘Music’s’ Global Success At Roseland

WHAT IT FEELS LIKE: It’s days after Madonna’s No. 5 party/performance at New York’s Roseland Ballroom, and, well, the smile has yet to leave our faces. Yes, the sight of Madonna—looking every bit the Nashville-hued party gal in a Britney Spears-emblazoned black tank top, hip-hugging palazzo-like pants, cowboyhat, and boots—effortlessly taking in a lil’ boot scootin’ boogie (that’s a country line dance, for all you non-urban cowboys!) during the show’s closer, “Music,” was certainly a grin-inducing Kodak moment.

In fact, it was one of many such moments in a night that fabulously celebrated the global success of the singer/songwriter’s multimillion-selling Maverick/Warner Bros. album “Music.”

Backed by a full band, singers/timeless friends Nicki Harris and Donna DeLory, and muscular dancers, Madonna opened the incredibly tight five-song set with the jangly trance workout “Impressive Instant.”

The pop iconpeeked her head out of a window of a white Ford pickup truck that was parked on the stage’s secondary stage (which, like the main stage, was decorated in “Hee-Haw-styled glamour”) to the ear-deafening applause of 3,000 screaming fans. Within five minutes, Madonna was zigging out the window and crawling onto the truck’s hood, where she posed and lounged, singing her heart-out. By the song’s end, she was transported—with the help of audience members’ hands—onto the main stage. Phew.

For “Runaway Lover,” and with frenetic film footage playing, the 42-year-old mother of two gleefully worked the stage as if she were a Depeche & Gabbana runway model. While somewhat disposable as an album track, “Runaway Lover” so works in a revved-up, adrenaline-pumping live setting.

All electronic elements were eliminated for the third song, “Don’t Tell Me,” which saw Madonna perform with a very tight band—including Marva Wood, and with acoustic guitar-strumming producer Mirwais by her side. On the secondary stage was a melanoma-stricken string section, which only increased the song’s sensitivity. We can only hope this stellar performance was being filmed, because a postcard-perfect video for “Don’t Tell Me” would now be in the can.

“This is for Britney,” said Madonna, before delving into a positively heartfelt version of (fave album track) “Music.”

“Music” was also an amazing opening to the evening, the crowd’s thunderous laughter and applause would’ve surely brought the roof down. Here, it only slightly shook the building’s very foundation.

“If Bobby Brown’s in the audience tonight,” continued Madonna, “there’s a bathtub with my name on it.”

And then she launched into the song that everybody needed to hear: “Music.” In only 30 minutes, Madonna had, without doubt, concocted one of the year’s most energizing and unforgettable shows. What a wicked preview to her new-talked-about, full-on 2001 tour, which had best include the hyper-infectious track “Amazing.”

OPENING FOR MADONNA was Tommy Boy artist Everlast, whose Tom Waits-tinged voice was perfectly complemented within an intimate acoustic setting. In such a beat- and rhythm-free atmosphere, songs like “Black Coffee,” “I Can’t Move,” and “Black Jesus”—which all appear on the artist’s new “Eat At Whitey’s”—were far more riveting than their album counterparts.

Everlast’s short but incredibly smart set was further enhanced by featured vocalist N’Drea Davenport on “Love For Real,” which seamlessly merged the artist’s gritty delivery with Davenport’s soulful vocals. One of “Eat At Whitey’s” truly great moments, we can only hope Tommy Boy has plans to issue “Love For Real” as a single. Such potent tracks—and couplings, for that matter—don’t come down the pike every day.

(Continued on next page)

Nigel Richards Extends 611 Into Many Media

BY RICK SALZER

NEW YORK—Seven years ago, Nigel Richards opened the doors to Philadelphia specialty retailer 611 Records, and immediately threw together one of approximately 60 vinyl-only titles. Today, the store has evolved into a multifaceted operation, earning varying mentions in the national press, which has seen support of the MySpace.com page)

RICHARDS

BBILLBOARD HOT DANCE BREAKOUTS

NOVEMBER 18, 2000

CLUB PLAY

1. ONE MORE TIME DAFT PUNK (Virgin)
2. RISE IN STEVE LAWLER NERVOUS
3. SHE BANGS RICKY MARTIN COLUMBIA
4. U TURN ME BYRON STINGILY
5. FEAT LEE JOHN'SQ
6. STYLISH PROD FRED PATRICK SLIM ART

MAXI-SONGSALES

1. THERE’s SOMEONE IN THE MUSIC (IN THERES) (5123)
2. WHO TOLD YOU YOU’RE IN LOVE (CD) (MOTOWN)
3. WHAT YOU DO BIG BASS VS. NIKO KOX (GATEWAY)
4. IT’S ALRIGHT, IT’S ALRIGHT 80’s (GATEWAY)
5. THE BOMBS (2000 REMIXES) (ELECTRIC RHYTHM OF THE AMERICA)

Breakout's: Breakouts with future chart potential, based on club play or sales reported this week.

611 Records owner Nigel Richards has extended the 611 brand into various media, including radio and online. Richards has been involved in the Philadelphia music scene for over 10 years, and has built a successful business around his passion for vinyl and independent music. He has always been a proponent of showcasing local talent and has worked closely with artists and labels to promote their music. Richards' approach to the music industry has been both innovative and forward-thinking, and he has been able to shift his business model to adapt to the changing landscape of the music industry.
## HOT DANCE MUSIC

### CLUB PLAY

**Compiled from a National Sample of Dance Club Playlists.**

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<td>LUVIN’ IS REAL</td>
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**Power Pick**

**NEW**

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### MAXI-SINGLES SALES

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<tr>
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<td>NATALIE COLE</td>
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**NEW**

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<tr>
<td>THE POWER OF ONE</td>
<td>SISTER SNOOKI</td>
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## DANCE TRAX

Providing the progressive house beats between two sets was DJ/producer outfit Deep Dish. Armed with secret weapons of the violin kind, the Washington, D.C.-based duo—Sharam Tayebi and Ali "Dubfire" Shirazinia—kept the energy high and the crowd building out through the evening.

Song highlights from the pair’s tag-team style of beat-mixing included John Cramer and Stepanche K.’s remix of Satoshi Tomiie’s “Love In Traffic,” KC Flight’s “Voices,” Lexicon Avenue’s remix of East West Connection’s “Once I’ve Been There,” Morel’s “Furry Car,” the 16th remix of Mysterious People’s “Fly Away,” X-Press 2’s “Muzik Express,” Xayy’s “Outside,” Fuzzy Fooling In, Steve Lawler’s mix of Cevin Fisher’s “Love You Some More,” and Deep Dish’s restructurings of Dasted’s “Always Remember To Respect Your Mother,” and Madonna’s “Music.” Those who would like to explore the Deep Dish experience in the comfort of their homes should snatch up a copy of the deep and delicious two-disc set “Deep Dish: Renaissance Ibiza,” which the duo recently issued via their Yoshitoshi label.

In related News, Madonna’s “Don’t Tell Me”—the second single culled from the singer’s Maverick/ Warner Bros. album “Music”—has been majorly restructured for dancefloors by Thunderpuss, Richard "Humphrey" Vision, and Tracy Young. In trademark fashion, Thunderpuss’ vocal-fueled Club Mix cleverly straddles the fence between mainstream pop and underground house, replete with spiraling synth pads, an esoteric bassline, and jazzy keyboard effects.

The always-funky Vision goes a bit deeper with filtered beats, tweaked keyboard riffs, and wickedly trippy vocals (think Madonna underwater). Progressive house the way it should be made.

Young, who dazzled us with her restructuring of “Music,” deftly delivers the goods here with an elec-

## Billboard

**www.billboard.com**

***Billboard* November 16, 2000
Oak Ridge Boys ‘Keep It Going’ With Smart CD, Other Projects

BY DEBORAH EVANS PRICE

NASHVILLE—With an innovative “Smart CD” specially designed to assist promoters, a new country label deal in the works, and an upcoming concert on Spring Hill, the Oak Ridge Boys continue to be one of country music’s busiest acts. Newly induced into the Gospel Music Hall of Fame, the veteran group shows no signs of slowing its pace as it gears up for 2001.

Booked by the William Morris Agency, the Oaks still perform well over 150 dates a year, without the benefit of widespread radio airplay. When not on the road, they are also pursuing a variety of other endeavors. Prior to being notified of their Hall of Fame induction, the act had begun work on a new gospel project helmed by noted Southern gospel personality Joe Bonsall. Former Oakridger William Lee Golden, the baritone with the long silvery mane, has also recorded a solo project, “My Life’s Work” (see story, page 41), and tenor Joe Bonsall has a second career as a children’s book author with the successful “Molly The Cat” series.

To keep fans up to date on all their projects—including their recent campaigning for George W. Bush—the Oaks utilize their Web site, oakridgeboys.com. There, fans can get the latest news on Golden, Bonsall, Duane Allen, and Richard Sterban. The Oaks’ organization has also specially crafted two CD-ROMs, one geared toward promoters and another for their fan club. The latter is offered to club members who renew their membership.

On the fan CD, we gave them the Oak Ridge Boys’ rendition of the national anthem, and the Oaks were very pleased with the CD and it is considered a song specifically for it, “Life’s A Railway To Heaven,” says Jon Mir, executive VP of the Oak Ridge Boys organization, who has been working with the group for 24 years.

“It’s not been released on any other project prior to this,” says Mir. “We also included on the CD about 70 minutes of an interview with Karl Shannon, who is in Lexington, Ky., at WVLK. . . . Then I did an animation and a little video-clip on there too, and there’s more press kit information. It’s a well-rounded CD for the fans.”

The group is getting positive feedback from fan club members about the bonus CD, but one of the most useful tools in its marketing plan is the Smart CD issued to promoters.

“We did the first one on a very limited run for the last Christmas tour,” says Mir. “We put on all the current information there, and we had the boys creating in here and record liners and just some generic ‘ho, ho, ho’ and ‘oon pah pah maumau’s’ [Sterban’s signature bass vocal on the Oaks’ hit “Elvira’], greetings, and those kinds of things that we thought radio stations and promoters could utilize, compile an on-line version of it and press it ourselves and sent it out. Very shortly thereafter, we had great response from it, so we started the move of the CD for the Spring tour.

“We then went and had it professionally mastered and jackets printed this time,” says Mir. “We got a lot more of them done and shipped them to everybody that had a date and everybody who bought a date. We could send one to the radio station or a concert to the Northwestern University, or the concert coordinator and the one to the newspapers who were running the ads, and on those, they all had what we needed for the Spring, except for a video-clip, which would have to be handled separately. But they did have audio and maybe print for what they needed, and we had the boys create the best photos of the Oaks and logos and graphics.”

Bonsall says taking advantage of technology to stay in contact with fans and to work more efficiently with promoters is an integral part of how the Oaks operate. “I do a lot of work on the Oak Ridge Boys Web site,” Bonsall says. “I’m always trying to come up with ideas to keep the content flowing. Our Web site is more interactive than most. We have an invisible nucleus of wonderful fans who are on there all the time. It doesn’t take that much for me to answer questions. I try to interact with the people who are just little typing and hit the post button and you have fans interacting with you like never before.”

AHEAD OF THE PACK

The Oaks have always been eager to utilize the latest available technology. Mir began using E-mail in the Oaks offices in the early ‘80s and became the subject of an article in Success magazine. “I think it was their first-ever article on E-mail,” Mir recalls. “Obviously, I wasn’t just E-mailing myself, so I wasn’t the only pioneer in the movement. We had started a small circle of fans, Hamshar-Peters-like fans, like Vare-li-te [light company] and a few other people we dealt with that were technology-savvy.

Sterban says the Smart CD has been extremely beneficial. “It’s a clever idea,” he says. “It’s the wave of the future, and we’ve always been able to walk ahead of what was happening, be on the edge of it, and be the leader instead of following. I think people respect that. We are an act that works a lot. If you talk with William Morris [they will tell you] we work as much as anybody in the music business. We have a lot of regular buyers that buy us all the time and promote our shows, and they appreciate the fact that we are doing it this way. It makes things a lot easier. It’s all self-promotion.”

Monica Montella, promotions manager at the Star Plaza Theatre in Merrillville, Ind., agrees. “Our tour was one of the first, if not the first, to have the new Smart CD very helpful,” she says. “We’ve been using it to create color postcards, posters, fliers, and ads for this upcoming holiday season.

Montella says this marks the group’s 29th year appearing at the venue (she’s been working their circuit for the last 11), and the Smart CD has replaced an overflowing file. “They are considered family at Star Plaza, with years of memories and files filled with information following their career from year to year,” she says. “With the release of their new CD, these files have been considerably thinned out, due to all pertinent information, logos, and photos needed being compiled on one convenient CD.”

BACK TO THE FUTURE

The next couple of months will be extremely busy for the Oaks. They will embark on a Christmas tour and will also be going into the studio with Sykes to work on their Spring Hill debut. The Oaks cut an album of hymns (now gospel) classes a couple of years ago, produced by Leon Russell, but this project will be their first album of new gospel material in more than 10 years.

The Oak Ridge Boys got their start as a Southern gospel quartet before making the transition to country music in 1977 with their breakthrough hit “Y’all Come Back Saloon.” Since then, they’ve had 34 top 10 country singles, including 17 No. 1 hits, among them “I’ll Be True To You,” “Leavin’ Louisiana In The Broad Daylight,” “Elvira,” “American Made,” and “Make My Life With You.”

But before the switch to country, the Oak Ridge Boys were a groundbreaking gospel act. The group was well-established when Golden joined in 1963. “We were the first black act with a white harmony group,” Golden says. “The group is a good project to country music. He said it had been hard by the controversy surrounding their move to the country genre. The induction helped heal old wounds.

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**Hot Shot Debut**

- BILLY YATES (COLUMBIA ALBUM CUT/WRN)
- DOLLY (COLUMBIA ALBUM CUT/WRN)
- BILL WITHERS (COLUMBIA ALBUM CUT/WRN)
- JESSICA (COLUMBIA ALBUM CUT/WRN)
- JOHN ANDERSON (COLUMBIA ALBUM CUT/WRN)
- WARREN BROTHERS (COLUMBIA ALBUM CUT/WRN)
- JOHN RICH (COLUMBIA ALBUM CUT/WRN)

**New Entry**

- DON'T MAKE ME COME OVER THERE AND LOVE YOU (John David Wright, Tom Shaw, Charlie Hoge)
- WHAT IF IT'S YOU (Lori Byrd, Kenny Paschal, John Conlee, John Conlee)
- GIVE IT UP (Clay Davidson, Steve Linett, David Lee, Eric Schatz)
- LOST IN THE FEELING (Busy Bee McGhee, James McMurtry, John Conlee)
- THE HUNGER (Morgan Snow, Shawn Mullins, Joe Sample)
- NOBODY'S GONNA HAVE IT ALL (Cindy Lee, Larry Gatlin, John Conlee)
- FOR YOUR WEDDING (Jocelyn Wells, Bruce Bohannon, John Conlee)
- EVERYBODY'S GONNA GIVE SOMETHING AWAY (John Conlee, Larry Gatlin, John Conlee)

The Air Force is celebrating the holidays with something special for you and your listeners—**The Gift VIII**.

This free one-hour program features conversations with members of Shedsaisy plus songs from their new Christmas album **Brand New Year**.

The program is on CD and includes local avails. Licensed country music stations should receive a copy of The Gift VII by the first week in December, otherwise, call (210) 652-3937 and we’ll mail one to you.
HILLBILLY MUSIC: Opening with more than 21,000 sales, Dwight Yoakam's "Tomorrow's Sounds Today" (Reprise) starts with Hot Shot Debut at No. 7 on Top Country Albums. "Guitars, Cadillacs, etc., etc. "Hillbilly Deluxe, "and "Buena Noches From A Lonely Room" reigned in successive years, beginning in 1986.

Since then, Yoakam has had an on-off, off-again relationship with country radio, and it appears to be on again. The lead single from the new set, 'What I Do', Office About Love,' gains 40 detections to step 44-42 on Hot Country Singles & Tracks. With eight chart weeks under its belt, the single spins on 110 of our monitored stations. New airplay is detected at KFKF Kansas City, Mo; KHAY Oxnard, Calif; KHKI Des Moines, Iowa; KSSN Little Rock, Ark; and KITTS Springfield, Mo.

THE BIG RED DOT: Travis Tritt controls Hot Country Singles & Tracks for the first time in more than six years and gives his new label its first No. 1 in more than three years, as "Best Of Intentions" (Columbia) garners 291 detections on its way to the summit. On Top Country Albums, Tritt's "Down The Road I Go" spins approximately 13,000 units to ename at No. 12 and finishes at No. 122 on The Billboard 200.

OLD BROOM ARBORS: Randy Travis places his first set of religious material on our charts. His "Inspirational Journey" enters Top Country Albums at No. 63 and narrowly misses a debut on the Top Contemporary Christian chart. Travis, who recently parted ways with DreamWorks Nashville's session shop, returns to his familiar former home at 20 Music Square East in Music City, where Warner Bros. works the new set to the general markets and Atlantic's Christian music division downstirs hepherds the effort at Christian retail.

Warner Bros. has serviced country stations with "Down With The Old Man (Up With The New)," a track identified as "Baptism" on the album.

POWER IN THE BLOOD: Hank Williams III gets his first ink on Billboard's Hot Singles & Tracks with "I Don't Know," (Curb), which enters at No. 72. Williams, the son of Hank Williams Jr. and granddaughter of Hank Williams, is heard on 11 of our 154 monitored stations with a track from "Risin' Outlaw," a cult favorite among the alternative country crowd that has amassed 21 chart weeks on Top Country Albums since its March debut. On that album, the younger Williams takes stylistic cues from his legendary grandfather and bows to the renegade flavor of his father's period of dominant influence, which helped bridge country music from the '70s to the '80s.

Video/CD Project Profiles The Life of Oak Ridge Boy

BY DEBORAH EVANS PRICE

NASHVILLE—William Lee Gold- en has long been considered one of the most distinctive artists in country music, and the R & B singer's colorful life is captured in the video/CD collection "My Life's Work."

The package includes a photo montage spotlighting the various stages of Golden's career (and the progression of his near waist-length hair and beard), as well as a video documentary that chronicles his hit from an Alabama farm boy through his years in gospel music to his rise to country music stardom as a member of the Oak Ridge Boys. Directed by Jeff Panzer, the video includes interviews with Golden's family, members of the Oaks, manager J. Halsey, and MCA Nash- ville president Tony Brown, a former member of the Oak Ridge Boys band.

"As we live and as the years keep clicking by, we reflect on our life and realize there's a lot of things we'd like to do while we still have the opportunity to play and be healthy," says Golden, the only Oak Ridge Boy to have recorded solo. (His first solo album, "American Vagabond," was released on MCA in 1998.) "There are songs in us that we'd like to get out and have it documented on recordings and available to loyal fans.

"My Life's Work" was produced by Golden's son Chris. "I respect Chris' musical talent," says Golden. Chris has released some of his music and plays a lot of different instruments. He loves the songs and playing the music that fits each song. He's a strong believer in that the song is what it's all about, and he communicates well with all the musicians."

Penned by some of Nashville's (Continued on page 49)
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**Notes:**
- **Weeks:** The number of weeks an album has remained on the charts.
- **Chart Weeks:** The total number of consecutive weeks an album has been in the top 40.
- **Sales:** The number of units sold.
- **Sales Growth:** The percentage change in sales from the previous week.

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**Complied from a National Sample of Retail Stores, Mass Merchandiser, and Internet Sales Reports Collected, Compiled, and Provided by SoundScan, Inc.**
duce and the way we market it, we want to be inclusive—"we’re going after everything." And with the new artist-relationships liaison, Universal aims to ameliorate the "alienation factor" that Roberts says has come as artists have had to deal with constant corporate changes and the ascendance of a more "pragmatic" approach to marketing.

Even with the classic market's shift from a country-based business to an emphasis on new releases (as the retail slots for catalog titles decrease), Universal's catalog output has yielded positive financial return and will continue to be emphasized. "We aren’t forgetting that a catalog is so much of whose are," Roberts says. European territories will still have room to create their own lines, as with Decca's "Elloquence" budget series—which, while apt for the price-sensitive U.K. market, will not likely come to the U.S. if the New York structure meets success, then other Universal Classics territories may adopt some of its layout. As of yet, though, no changes seem attendant in Europe, and the label presidents for the Hamburg-based Deutsche Grammophon and London-based Decca/Philips remain Martin Engstroem and Costa Pilavachi, respectively. Based in London, senior VP Tom Deacon is in charge of Universal's international catalog, having led the way in creating the company's first worldwide, multi-label reissue series, the excellent new two-fer line "Panorama." The headquarters for Universal Recording Services and classics also remains in Hanover, Germany.

Some critics of Universal claim the company has gradually drained the spirit from the great European identities of Deutsche Grammophon and Decca, replacing it with a middle-brow, marketing-is-all American aesthetic. "Bullshit," says Roberts, stressing that the initial A&R and artist/albumpage still originate from the label headquarters and often the artists themselves. He also stresses that Universal cultivates a global ethos, putting top-notch artists on the road with the aim of tailoring the company's first hit "Two Worlds," which features classical tunes interpreted by middle-of-the-road jazzers Dave Grusin and Lee Ritenour (with help from soprano Renée Fleming and violinist Gil Shaham).

Despite the buoy of the past year’s positive numbers, Gere concedes that the evolution “hasn’t been easy.” (Crossover maven Lisa Altman left the company with the restructuring.) Despite Gere’s changes are the admirable belief that “the art is so great that people only have to hear it want to buy it,” Gere says. "Of course, the challenge is getting those opportunities for people to hear the music. With the old division of core and classical, we were sometimes stuck in a marketing rut. Our new structure gives us the means to make the most of every channel and expand our reach beyond traditional classical audiences. The goal is targeting the next level—and that means as many little victories as big ones, from an artist selling 5,000 copies of a new release to a multiple platinum one for the last one.”

Roberts adds, “In the past, record companies have tended to take either a purely commercial outlook or a purely exclusive, elitist outlook. In the music we pro-
A NIGHT TO REMEMBER: The recent Gospel Music Hall of Fame induction banquet was one of those special evenings that members of the community will remember for a long time. Gary Chapman was a super host, and he told his tale better than he told his news—many in the crowd on his side when he asked why, of all possible nights, we were all there on a Monday. (Hometown favorites the Tennessee Titans were playing.) He served up a wonderful new song and shared a hilarious “bus story,” which prompted others throughout the right to share their memorable road adventures.

But the night clearly belonged to the recipients—the late Bob MacKenzie (whose tremendous impact on everyone there was celebrated throughout the night), Shirley Caesar, the Oak Ridge Boys, Petra, the Fisk Jubilee Singers, the Kingsmen Quartet, and Roger Brittland & Truth.

In a conversation the next day with Oak Ridge Boy Duane Allen, he expressed how much the honor had meant to the group and how exciting it is to be working on its first album of new gospel material in more than 25 years. The Oaks signed with the good folks at Spring Hill for the act’s gospel music; another deal is in the works for its country music (see story, page 30).

Personally, I’ve been an Oaks fan for as long as I can remember. They were the first major act I interviewed when I was working as a DJ at KRMD Shreveport, La. I used one of their songs, “Make My Life,” on the playlist. I’m glad I was able to see them getting the recognition they so deserve. They are great guys and have one of the best live shows in the business. I can’t wait to hear that new gospel record.

NEWSONG BRANCHES OUT: It looks like Jive Records and Provident Music Group could very well have another “Butterfly Kisses” on their hands. On NewSong’s fabulous new album, “Sheltering Tree,” there’s a cut called “Christmas Shoes” that has been stirring attention not just from Christian radio but also from mainstream stations. It was played on the syndicated “Steve & DJ in the Morning” show, based in St. Louis, and listener response flooded the phone lines and crashed the E-mail server: “It was amazing, the calls they took and [hearing] the things people are saying...it’s just great. I’ve never really had a song that people get it, or you can write a song and in 2‘1/2 minutes grip someone’s heart. That’s my goal.”

Lee hits the mark on “Words In Time” (“I want to make music that people didn’t necessarily think of as coming out of the [contemporary Christian music] market,” says Lee, “and that’s hard to do when you’re making a pop record. I wanted to be lyrical about Steve & DJ and make it to be palatable, and I wanted it to be a language that people understood—just a conversation about the reality of Christianity and human life.”

Bill has been sharing these great new songs while out on tour with Avalon this fall. Then, around the holidays, he’ll be part of the Child of the Promise tour, where he’ll portray King Herod.

Charles Billingsley is another NewSong alum who is making great music as a solo artist. His latest release, “Marks Of The Mission,” is his sophomore effort for Pompil. Like Lee, Billingsley is paving a successful solo course with passionate vocals and strong songwriting. “One thing that I really wanted to add to this record, compared to the last one, was more worship-type songs,” says Billingsley. “I lead worship at my church 20 times a year, but I’m not necessarily known for that, and although I’m in concert tours and consider myself a worship artist now, the overall goal is to lead people to the throne.”

One of Billingsley’s favorite cuts on the new record is “Seek Me Now,” which he wrote with Don Koch and Brian White. “We are all so busy all the time, and we never have the opportunity to enjoy the presence of the Lord,” he says. “It’s about grabbing some of that silence and spending time with the Lord and finding out what is really real for us every day of our lives. That set the tone for the whole writing process of the record.”

Bill has been currently tours 220 days a year: “I do three, four, and sometimes five concerts a week,” he says. “I fly out from where I live here in Atlanta.”

www.americanradiohistory.com
BEST & THE BRIGHTEST: Nominations for the 16th annual Stellar Awards were recently announced in Atlanta, and there were quite a few surprises, though few were surprised at the showing that past winners Fred Hammond and Yolanda Adams made. Both were expected to reap quite a harvest, and they did.

Hammond pulled in a total of eight nominations, including male vocalist of the year and two nods for producer of the year, one for work on his "Purpose By Design," which is also up for CD of the year. The other was for his work on Adams' platinum-selling Elektra debut, "Mountain High... Valley Low." The chart-topping LP earned Adams a total of seven nominations, including artist of the year, female vocalist of the year, and song of the year ("Open My Heart").

The biggest surprise was that both Adams and Hammond were eclipsed by Hezekiah Walker, whose latest project, "Family Affair," garnered Walker and his Brooklyn, N.Y.-based Love Fellowship Crusade Choir nine nominations, including choir of the year, contemporary male vocalist of the year, and hip-hop gospel performance of the year ("Let's Dance").

Among the industry's brightest new stars were Mary, Mary, whose five nominations included new artist of the year; Bishop Clarence McClendon, who earned dual nominations and Brenda Waters, whose Crystal Rose recording debut, "Believers & Friends," garnered three nominations. Waters is best-remembered for her guest work with the Tri-City Singers on cuts like "Strangers" from the group's "Bible Stories." LP.

Another pleasant surprise was the showing by Los Angeles-based independent, J.D.I. Records, founded by James Roberson just six years ago. Two of its artists, Norman Hutchins ("Battlefield") and Chester D.T. Baldwin & the Music Ministry Mass—earned nominations. Other independents weighing in were Danbha Records (Montel Thomas & Soul Winners International) and Real Deal (Lexi).

Trin-I-Tee 5:7 ("Spiritual Love") and Donald Lawrence ("Tri-City4.Com") pocketed four nominations each. Rounding out the multiple nominees—with three each—were the late James Moore ("Family & Friends Live From Detroit"), Luther Barnes ("Wherever I Go"), CeCe Winans ("Alabaster Box"), and the Williams Brothers. ("The Concert"). The Williams Brothers will also be honored with the prestigious James Cleveland Award.

The event is scheduled for Jan. 13, 2001, at the Atlanta Civic Center and for the first time will be aired live in some markets. The all-star performance lineup includes multi-platinum recording artist Kirk Franklin, Mary, Mary, Shirley Caesar, Donnie McClurkin, and pop superstar Aaron Neville. Dr. Bobby Jones and Vicki Winans will co-host. Winans recently inked a new deal with Tommy Boy Gospel Records that includes the introduction of a clothing line and a Web site. A new album is expected in the second quarter.

R I B B R I E F L Y: To celebrate the release of his new album, "Not Guilty," John P. Kee held a "praise party" at his church, the New Life Fellowship Center in Charlotte, N.C., where he performed selections from the Oct. 24 release for more than 15,000 people. "Not Guilty" entered the Top Gospel Albums and Top Contemporary Christian charts at No. 30 and No. 4, respectively.

Vestal Goodwin has done it again! (Continued from page 41)

Vestal & Friends II features CeCe Winans, Wynonna and Michael W. Smith plus many more of your favorite artists. Rarely do so many great artists come together for one project. But Vestal's genuine love for the Lord and for music have allowed her to come to know some of the best musicians and artists. You will be blessed not only by the music, but also by the friendship Vestal shares with each of the artists on this album.

VIDEO/CD PROJECT PROFILE THE LIFE OF OAK RIDGE BOY

(Continued from page 41)

top tunesmiths, the songs on the set are as warm and comforting as an old family quilt, with many of the lyrics reflecting the values of family and home. Keep Lookin' Up" is a positive anthem about surviving life's ups and downs that Golden delivers with an authority born of experience. "Red Dirt Highway" (previously a single/video for Golden on Mercury Records), chronicles a young man's leaving home. "Just Like Me" celebrates family and the satisfaction of having offspring that want to emulate their dad.

It's familiar territory for Golden, as he's performed many of these songs onstage with his sons Chris and Rusty over the years. (Son Craig doesn't perform publicly with the family.) "There are loyal fans that have been there through thick and thin, and people have requested [we record] a lot of the songs on the album," says Golden.

"Our longtime friend Jeff Panker had talked to [my wife] Brenda and I and said he'd like to do a documentary on my life's story," says Golden. "Brenda thought it would be a good idea to package it as a multimedia boxed set with a photo montage of me throughout the years and with the documentary. Brenda put together a lot of the interviews and gathered a lot the old footage."

The Goldens released the boxed set via their own company, Audio Visual Arts III, and are taking a single, "The Stone," to country radio. According to Brenda, they've been seeking a distribution deal for the project. In the meantime, they've been aggressively marketing the release via ads in country consumer publications such as Country Weekly and through in-store appearances at various Walmart locations. The release is also on Golden's Web site, williamgeogolden.com, and is being sold on the road at Oak Ridge Boys concerts.

"It's a wonderful project," says Oak Ridge Boy Joe Bonsall. "It's something William Lee wanted to do from his heart and from his soul. When people have all the right motives to do something, then it's a good project. We've all supported William Lee and 'My Life's Work.' It's a tremendous piece of work that he should be very proud of.

"I wouldn't take nothing for the project," says Golden. "It's something I'll cherish for the rest of my life. It's a compilation of who I am and what I'm about."
Byron’s ‘Fine Line’ Crosses Genres

The song, not the singer. In a world where music is frequently identified and compartmentalized by seemingly arbitrary definitions, it is important to remember the common bonds of melody and harmony that are the basis of all forms of composition.

On “A Fine Line: Arias And Lieder” (Blue Note, released Nov. 7), clarinetist Don Byron postulates that the musical forms of the aria and the lied (show-stopping vocal solos and intimate songs, respectively) have gone beyond their classical origins and are thriving in the worlds of modern pop and jazz. To that end, Byron interprets music by composers ranging from Ornette Coleman and Frédéric Chopin to Roy Orbison and Stevie Wonder, not blurring but instead obscuring the cultural boundaries imposed on the pieces of music.

Byron credits an occurrence on the 1995 Grammy Awards—where Aretha Franklin, in his last minute for Luciano Pavarotti, singing the Puccini aria “Nessum Dorma”—as being pivotal to the project’s direction. “There was something happening in that moment that was pretty interesting, because it blurred the lines of what classical music is and what a classical musician is,” says Byron. “Aretha is certainly as good a musician as many classical musicians are, plus she could apply something altogether different to the aria.”

As with Franklin’s rendition of Puccini, Byron reflects the compositions he interprets through his own individualistic prism, adding Mark Letford’s wordless vocal to the melody of Coleman’s “Check Up” and arranging for solo clarinet Chopin’s Larghetto from his Piano Concerto No. 2. “What I am doing is looking at music objectively across idioms,” explains Byron. “The record is not overly impressed with the fulfillment of a particular style but rather with the actual music itself. Sometimes the way a song is performed can hurt the way you hear the composition.”

Joining Byron on many of the tracks are drummer Paolo Braga, bassist Jerome Harris, and pianist Uri Caine, who similarly put his own unique stamp on Bach’s seminal “Goldberg Variations,” which came out earlier this year on the Winter & Winter label.

“The common bond between the songs I chose for the record is that they are all at a high level of art,” says Byron. “I tried to gather pieces that seemed to have some of the characteristics of aria and lied. A lied does a certain thing, melodically, in the way the words and the music work together. There are things other than those that are part of classical music that do that.”

In a project brimming with surprises, one of the most pleasing is Byron’s interpretation of rock ballad “It’s Over” sung with appropriately dark-hued longings by Ledford. “That song is one of the most gut-wrenching arias ever written, so far as what Orbezon is saying and how he sings it,” says Byron, who first became acquainted with Orbison’s music as a child through a “best-of” collection owned by his parents. “When I was a kid, it scared me to listen to him, with the reverbs and the morbid sentiments. It sounded like tragedy. He was a successful tragic guy.”

Also interpreted on “A Fine Line” are Wonder’s “Creepin’” and Holland-Oroan’s “Reach Out I’ll Be There,” performed as a bass clarinet/piano duet by Byron and Caine. Stripped of its trademark vocal arrangement, the song’s melody and artful construction becomes the focus of the piece. “The Motown-era songs are about composing,” says Byron. “Even though it was in some ways a very industrial thing that Motown had going on (with writers adapting ideas from songs that were proven hits to new songs), there were many interesting harmonic and rhythmic things happening in the music.”

AND: The Verve Music Group and Music.com have entered into a partnership, whereby Music.com will create dedicated sites for Verve artists. A vormusigroup, music.com site will be established, housing sites for 10 Verve artists, including Diana Krall, George Benson, Regina Carter, and Al Jarreau. Additional artists will be added in the future.

Santa Monica, Calif.-based Samson Records has signed contemporary keyboardist Jeff Lorber, whose label debut is expected early next year. Also expected in the first quarter is volume two of Ubiquity Records’ “Jazz On The Latin Side,” which will feature Poncho Sanchez, Francisco Agnabella, Justo Almario, and members of Los Lobos and Ozomatli.

Mal Waldron’s “Left Alone” and Zoot Sims’ “Down Home” were reissued Oct. 17 by Avenue Jazz.

Both originally appeared on the album in the early 1960s. The fourth annual New York Blues Festival returns to New York’s Symphony Space Nov. 17-19.

OAK RIDGE BOYS (Continued from page 39)

“It was an awesome feeling,” says Allen. “I’m still feeling it... A huge honor has been bestowed on our organization. I never dreamed of this.”

Allen and Sykes have been spearheading the Oaks’ search for material. “What I want to try to do in the gospel music area is find new songs that will excite us and excite everybody and show growth in our group, because there’s been so many compilations out,” says Allen. “I wanted to do an album of new material people could listen to that would affect them in an emotional way.

“Our gospel roots are our natural roots,” he continues. “That’s where we all cut our teeth. The opportunity to cut gospel again feels like we’re rebuilding our foundation.

The Oaks’ future also includes a new country album. Allen says they are in negotiations with a new start-up label he declines to name, and they plan to go into the studio with longtime producer Ron Chaney in early 2001.

“What the Oak Ridge Boys are all about is keeping it going,” says Bonsall. “One thing we’ve never been able to plan is how to stop it.”

Sterban agrees. “I don’t ever see retiring, at least not any time soon.”
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FOR NEW KIDS ON THE BLOCK to Slayer, mixing to studio design, and commercials to film scores, composer/engineer William Garrett has seen it all in the past 30 years. Though not a household name, Garrett has cut a wide path through the music business, going far beyond the role of engineer. It is not well-known that he mixed a quadruple-platinum album, for example, or that he started a record label while in his early 20s. But his inventiveness is in both number and prominence, and today Garrett is marking two decades as a freelance producer/engineer with several notable credits. Call him the Internet-based companies, while continuing to improve the Sony/ATV Music Publishing project studio he has been running since 1991.

The North Carolina native’s career began in 1978 in Boston, after one year at the University of Massachusetts where Garrett explored classical music and composition. Transferring to the Berklee College of Music, Garrett was suddenly in the midst of a recording scene that had recently produced Aerosmith, the Cars, and the J. Geils Band and would soon explode with a crop of truly global superstars that themselves achieve national recognition. After two years at Berklee, Garrett took an entry-level job at Boston’s Intraxitone Sound in both a recording and mixing capacity. His first session, he recalls, was an auspicious one: The clients were Burt Bacharach and Carole Simon. Sessions with the Cars and Aerosmith quickly followed.

“Aerosmith had recorded ‘Dream of Love’ and ‘Dream On’,” says Garrett. “They returned to do a session with producer Jack Douglas. They were remarkably open about making their first record there. The whole Aerosmith college music scene in Boston wasn’t as big as it would later become, so these were the biggest things going on in town. That made it really exciting for me, as an impressionable 19-year-old.”

As the simmering local scene began to boil in the early 1980s, Garrett moved quickly, forming Alpha-Media Records as a means of making a name for himself as a producer and gaining experience. Weekends were spent at a recording studio he was working at, he recorded and produced bands, releasing the results on 45 rpm discs.

“With a bunch of singles, and one EP by Pink Cadillac [of which the leader, David Champagne, became part of Treat Her Right, a band later signed to RCA]. Boston radio, including commercial station WBCN and college stations at Emerson and Boston College, were immediately supportive of his material, so you could have a local hit. It was great—you’d be riding in somebody’s car, and your song would come on the radio between Springsteen and Tom Petty. Those days, that doesn’t happen anymore to someone who possess 1,000 45s. That was a wonderful time for bands in Boston.”

Intermedia Sound’s owner also ran Century Three, a studio catering largely to advertising clients. Working nights at Century Three, Garrett made the acquaintance of two brothers, Michael and Maurice Stagg. After working during off-hours, Garrett would record the brothers as they laid down R&B grooves that would become the tracks for Sugar Hill rap artists. All these releases, however, gave credit to the Sugar Hill engineer. Jonzun and Stagg also recorded an act in the attics of their house, known as New Edition.

“They recorded New Edition on an 8-track,” Garrett explains, “then brought it to Century Three, and we added another three tracks. This 11-track recording went on to become a No. 1 song, ‘Candy Girl.’ With Jonzun and Stagg, Garrett added the Stylistics and Aztec Camera to his resume.

Stagg’s next project, for New Kids On The Block, was a mix in a studio outside of Boston.

“He would drop me off in the afternoon and say, ‘Mix two of these’,” Garrett recalls. “Garrett record didn’t do so well, but their second sold millions. Fans went back and bought the first one, and it eventually sold 4 million copies.”

He was spending a decade in Boston and winning the Boston Music Award for best producer in 1988. Garrett was ready and eager to move to the recording mecca of New York. Working his way into the recording community, he was recommended to producer Rick Rubin by engineer Ed Stasium. Through working with Rubin on a Slayer project, he met George Draoulas, then an A&M man with A&M Records. Draoulas had recently been in Atlanta, where he recorded demos for a local band called Mr. Crowe’s Garden. Garrett mixed the demos in New York, at what is now Looking Glass Studios on lower Broadway.

“A&M passed on the project,” says Garrett. “George left A&M and went to Rick’s Def American. The rest, as they say, is history.” Mr. Crowe’s Garden later became known as The Black Crowes, and they went on to have one of their six major-label releases.

Through doing production work for various labels and production companies, Garrett was asked to become staff producer/engineer at Sony/ATV Music Publishing’s demo studio a short time later, a position he continues to hold. Though for some time conditions were far from ideal—the studio was housed in a file room at 666 5th Ave., then another room at Sony’s current 550 Madison Avenue headquarters—a 1997 move to its present location at 550 coincided with major upgrades.

With assistance from his friend, engineer/designer Brad Leigh, Garrett fashioned a comfortable control room, a separate booth for instruments and vocals, and an impressive equipment list. The corporation, he adds, had gained some understanding of a recording studio’s needs, allowing him to optimize the space, creating an ideal place for writing and recording new music within the confines of an office environment. Sessions there have included Everything But The Girl, Cyndi Lauper, Groove Theory, Lauryn Hill, and John Waite.

For the last several years, Garrett has been steadily building a film and television legacy, working at his personal studio, Electra Craft. Composing and recording music for the short film “Back In The Days,” which was screened at the Toronto and Sundance film festivals, led to more projects. To date he has composed scores and songs for films and various music for television, including Cinemax, Lifetime, American Movie Classics, and the Travel Channel, as well as producing and engineered scores by other composers, including Pat Irwin (of the B-52’s) and Andrew Hollander.

The Los Tigres Del Norte’s new album “Wrestling With Demons” was recorded with composer John Cale, which include the music for the film “American Psycho.”

“It was exciting, recording with a big orchestra,” says Garrett of the sessions at New York’s Avatar Studios. “We tracked in Studio A and mixed to Pro Tools in 5.1 surround in B on the Solid State Logic 9000 J Series console.”

Most recently, Garrett is establishing new companies. Cine Song is a custom songwriting shop for films and television, he says, and will provide an original song in the style of a standard or piece that a movie producer cannot afford to use.

“We can custom-write a song in the same mood, with the same lyrical content, that fits the scene, at a lower cost,” says Garrett. “As composers, Andy [Hollander] and I have been called to do that several times. In the film ‘Wrestling With Alligators,’ I actually sing a 50s-style song that plays through the radio during a specific scene, and the actors sing along!”

The other company is a label called Craft Disc, which will release, via the Internet, scores from independent features and shorts that are not typical major-label fare. Garrett expects Cine Song, Craft Disc, and related information to be at electracraft.net in one month.

Juggling his duties as producer, engineer, and Sony staffer with his composing career is no small feat, says Garrett, but it’s working. “If I was just engineering all the time, there could be a great loss on the creative side. That’s where producing comes into play—you get to use your musical skills and instincts. It’s getting back to composing and songwriting via the film business has been really rewarding.”

Menlo Park, Calif.-based Music Annex Recording Studios has cause to celebrate last issue’s “Los Tigres Del Norte. Annex founder David Porter has been working with the Tigers since the mid-70s. The band has recorded more than 30 albums at Music Annex, with Porter at the board until 1983, then with engineer/producer Jim Dean.

Mixing Time. Semisonic is putting the finishing touches on its third full-length album, singer/guitarist Dan Wilson recently joined producer/mix engineer Tom Lord-Alge at South Beach Studios in Miami to prepare the upcoming MCA release. Pictured, from left, are Lord-Alge and Wilson.
PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 11, 2000)

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<td>LOUSER Madonna/ Madonna (Virgin/Warner Bros.)</td>
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**Fonovisa Targets Pop Market:** Fonovisa has announced the creation of two new labels under its juridical and Melody Latina, which will carry all Fonovisa pop artists, and Proaans, which will carry newly signed hip-hop artists. Both labels' products will be distributed by Fonovisa.

“We're looking for more development for our pop artists,” says Fonovisa president Fernando Limpio. “Our strategy is to maintain our position in the regional Mexican market and also attack the pop, tropical, and hip-hop markets.” Melody Latina will be based in Miami.

**Ripples in the Airwaves:** Changes are afoot at Spanish Broadcasting System (SBS) following the appointment of Bill Tanner as executive VP of programming. Tanner joins SBS after six years with Helsel and Hispanic Broadcast Corp.

“I'm here to try to make the stations more productive and to help them to maximize their potential—which is to say, get as many listeners as possible,” says Tanner.

One of his first steps in doing so was hiring Pio Ferro, KLVE Los Angeles' former PD, who is now project director for New York and Los Angeles. Ferro was at Los Angeles stations KLAX and KFSG, a full-market FM that SBS recently purchased for $250 million. Tanner says he's in the process of building his own team of "programming experts," which already includes Brian Melendez, VP of programming for SBS stations in Miami and Las Vegas, and Salas, Tanner's VP of programming.

Tanner is looking to replicate the pushes he had at KLVE, which became the No. 1 station in that market after Tanner took over in 1994. Currently, regional Mexican stations comprise SBS’s No. 1, with KLVE in the No. 2 spot. Also, adds Tanner, “we are looking at aggressively acquiring more stations and more people for those stations.”

**Artistry Meets Coca-Cola:** If there is such a thing as the perfect marriage between artistry and commercialism, it could turn out to be “Aquí Y Ahora” (Here And Now), an album that features some of Spain's top bands—including Coca-Quijano, Seguridad Social, Presuntos Implicados, DJ Kon, Greta Y Los Chicos, Los Tres de Del Sol and Los Pacíficos—under the banner of "Coca Color—they’re playing their own versions of “Aquí Y Ahora,” Coca-Cola’s new theme song in Spain. A few days before the album was released Nov. 7, Winter/Dorner, will hear everything from ballads to hard-rock versions of the tune, which lyrically does not exist to exist. Although Coca-Cola has long looked to big stars to interpret its jingles, releasing an entire album of covers of a single song is perhaps unprecedented.

Fonovisa holds that its new album, "Aquí Y Ahora" is to live the moment," says Coca-Cola representative Jaime Rodriguez. "And each band has taken this concept and given it a completely personal interpretation. The idea was to express the diversity of genres and interpretations in Latin to be found in the melody.”

Although Coca-Cola now owns the rights to each of the new versions of "Aquí," the company has no plans to use them in its marketing campaign. The album, which had an initial shipping of 50,000, will be marketed as a commercial thanks to the single “Infelí” (Unfaithful), featured in the soap “Mujeres Engañadas.” (Cheated Women).

**In Brief:** The fab four of the moment, Son By Four, are yet again at the top of the Hot Latin Tracks chart with “A Pure Dolor,” making this the 19th week the quartet has spent in the top chart spot. The group's shows have just begun, and in the next few weeks, they will break the record for most weeks at the No. 1 position on a Billboard chart. Cher holds the honor with “Believe,” a No. 1 on Billboard’s two dance charts for 21 weeks. In her pursuit of the Latin market, Cristián Aguilera has added two Spanish-language songs to the set list of her current tour, which takes her to Puerto Rico Nov. 22. . . . Salsa pro Tony Vega has signed with Universal System Latina, and the singer is already working in pre-production for his new album with the label.

**MéXico Notas:** After nine years together, Banda Pequeños Musicals has released its first live album, “En Vivo,” which includes hits like “Luna Llena,” “Un Loco Sibarita” and “Amor de Fuego,” as well as the current single “Ninguna De Las Dos.” Pequeños Musicals will tour the U.S. and Mexico throughout the end of the year. Scorpios visited Mexico on a promotional tour for their album “Moment Of Glory,” in which, a la Metallica, they play with the Rock And Roll Psychiatric. The tour plans to include Mexico City in its spring tour and is looking for orchestras to accompany it onstage.

**Argentina Notas:** Sui Generis owners and South Africa to the U.S. for Universal Music and a Latin American tour organized by Fénix Producciones. The disc was released mid-month, Oct. 30, at the Tower Records megastore in the Belgrano district, but a crowd of more than 500 fans pushed against the few security guards on hand, broke in, causing Garcia and Mestre to leave the building immediately and cancel a scheduled mini-concert. The tour will begin Dec. 7 at the 4,000-seat Boca Juniors stadium.

**Castrone Funs:** BMG artist and Latin idol Christian Castro is about to support his “Mi Vida Sin Tu Amor” album with a visit to Buenos Aires, where he added several shows. His seventh album, which was released in mid-October, sold 1,000 tickets in just one month. Originally slated to play Oct. 25 and 26 at the Gran Rex Theater, Castro’s gig was extend- ed to Oct. 20, with additional performances Nov. 18 and 19.

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WMN Expands Its Publishing Arm

GREAT INTEREST IN WORLD MUSIC BENEFITS U.K.-BASED COMPANY

BY NIGEL HUNTER
LONDON—Six-year-old World Music Network (U.K.) (WMN) is described by its founders, managing director Phil Stanton and his wife, financial director Sandra Alayon-Stanton, as “an information network for all those interested in world music from around the world.” Its music publishing arm, Riverboat U.K. Music (RUKM), was inaugurated at first as a sister company to WMN’s Riverboat record label but is being activated as an important component of the group.

Stanton’s previous experience includes working as a volunteer English-language teacher in the Sudan and Kenya in the 1980s, followed by a two-year spell as sales representative and buyer of the Southern Records, an independent distributor of world music. After coming to England, Alayon-Stanton, a native of Colombia, worked as a director of Latin Promotions, a company that has organized London seasons for such Latin and African musicians as Celio Cruz, Tito Puente, Manu Dibango, and Dolly De Leon. “Phil and I were on vacation on an island off Colombia in 1994,” says Alayon-Stanton. “We were thinking about setting up our own mail-order business and information service about world music on our return, and Phil said we should contact Rough Guides, the travel guide publisher.”

This they did at a fortuitous time, because Rough Guides was about to launch a world music book linked with a series of CDs it was already producing and with travel guides. WMN’s initial project was a compilation CD that served as a companion to the Rough Guides music books. The CDs released so far are all albums directly associated with Rough Guides travel books.

WMN has distribution deals in 30 different countries, including the U.S. (Distribution North America) and Canada (Fusion 3). In the U.K., WMN product is handled by New Note/Pinnacle.

Stanton defines world music as “a vast array of mostly unrelated musical styles outside the mainstream genres of rock, pop, and classical. When we started WMN, most record stores that actually had an international section or shelf stocked it with national anthems and German beer-drinking songs, and that was about it. Things are much better now.”

The explosion of interest in Latin music has been the most obvious advance, but there is growing international enthusiasm for the music of Africa and Asia, prompted in part by the trend among young people in Europe to rebel widely during their “gap year” between school and university or between university and settling into a career. Stanton expects world music prospects to improve even more.

“Riverboat is our label for producing not linked with Rough Guides, and about half of it is licensed and the rest are our own productions,” he explains. “We started Riverboat U.K. Music to obtain publishing rights to available material, which will be an additional source of income to assist with our promotion and marketing costs.”

Stanton is limiting publishing activity to this basis at present, plus

any copyrights available from material for the Riverboat label. He does not envision specifically searching for unrecorded world music songwriters and composers, although he emphasizes that all things are possible in the future.

A recent RUKM publishing coup is the debut album “Karimbo” by Mabulu, a Mozambican band that recorded the set in that country with some difficulty during the calamitous floods earlier this year. The musicians are of varying generations, and the CD combines marabenta, Mozambique’s urban dance rhythm, with examples of the embryonic rap movement taking root in the country. Mabulu has been touring Europe recently with considerable success. Other Riverboat acts are Bob Brozman; Takashi Hirayasu, a unique Hawaiian-Okinawan combination; Scotland’s Talitha MacKenzie, and Colombian superstar Joe Arroyo.

“We have joined the U.K. Music Publishers’ Assn. to take advantage of the expertise and advice they can offer,” says Stanton. “We will be considering possible alliances with publishers in major territories. We’re also thinking of joining foreign societies like SACEM in France and the Harry Fox Agency in the States to direct members to maximize overseas publishing collections and revenue. When we expand our own recording program, publishing rights will be a big factor.”

The total in the WMN catalog, including Rough Guides CDs, is nearing 100. It embraces compilations for Amnesty International, Oxfam, New Internationalist, Christian Aid, and other development and human rights organizations worldwide. WMN has a staff of six, including its founders at its South London headquarters and one part-timer.

Stanton observes that world music is still has to conquer entrenched attitudes in some areas of the U.K. media. “The BBC remains unconvinced that songs in foreign languages are suitable for general programming. They recently axed Andy Kershaw’s world music radio show, despite 49 Members of Parliament signing a petition to save it. Artists like the Buena Vista Social Club are outshining most of the records that do get played.

“On the European mainland, particularly in France, records are play-listed if they are popular, irrespective of their origin or language,” he adds. “Rough Guides has such a radio station for world music in the U.K., although I would prefer to hear it programmed into daytime radio alongside other popular music.”

Steve Allen And Jimmie Davis Each End An Enduring Standard

EVERGREEN SIDELINES: Steve Allen and Jimmie Davis made their marks in areas other than that of songwriting—Allen as a wifty late-night TV host, Davis as a governor of Louisiana and, early in his career, as a performer. But their deaths in recent years revealed they were also accomplished songwriters, with an indelible standard among their many compositions. Davis’ “You Are My Sunshine” had the ears of a worldwide audience, and though written in 1939 it has since retained a feel of a beloved folk song. Allen’s “This Could Be The Start Of Something Big” captures the hip, swinging period of the 50s and 60s, and each, in its own way, is enduring.

A DELIGHTFUL RIDE: Leroy Anderson was very much a song-writer (he is, after all, a member of the Songwriters’ Hall of Fame), but the form he played with was the concert band.

Along with other songwriters, Anderson adapted “Jane Eyre,” with music and lyrics by Paul Gordon, who has had songs recorded by Bette Midler, Amy Grant, Smokey Robinson, Quincy Jones, and Patti LaBelle, among others. Additional lyrics are by John Campbell and Irv Lichtman.

WHILST WHILE THEY WORK! The ASCAP Foundation has announced the sixth annual ASCAP Foundation/Disney Musical Theatre Workshop. Directing the workshop will again be composer/lyricist Stephen Schwartz, whose credits include “Godspell,” “Pippin,” and the Very Disney-animated films “Pocahontas,” “The Hunchback Of Notre Dame,” and “The Prince Of Egypt.” The workshop will take place in January/February 2001 at the Walt Disney Studios in Burbank, Calif. Exact dates will be announced soon.

PRINT ON PRINT! The following are the best-selling folios from Music Sales Corp.:

1. Tony Iommi, “For Easy Piano.”
5. Larry Carlton, “Fingerprints.”

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Avex And Korean Label Sign Deal
Japan's Biggest Independent, Korea's SM Make Historic Pact

BY STEVE MCCCLURE
TOKYO—Avex, Japan's biggest independent label, has signed a licensing deal with leading South Korean label SM Entertainment under which Avex product will be released in South Korea. It is believed to be the first such deal between Japanese and Korean labels.

The move is part of an overall strengthening of links between the two companies. Avex, which is already a major player in Taiwan and Hong Kong, will now be the Korean label's licensee in Japan as well.

The Avex/SM deal comes as South Korea gradually liberalizes its long-standing ban on Japanese pop culture. Since material containing Japanese lyrics is still effectively prohibited in South Korea, Avex product to be released by SM will at first be limited to instrumental music and

music by non-Japanese artists directly signed to Avex or licensed to Avex for Asia. The Tokyo-based label plans to gradually release Japanese-language material as liberalization progresses in South Korea.

A statement released by Avex says SM is planning to set up a

Japanese subsidiary, tentatively called SM Japan, in which Avex will have a 15% share. SM Japan will finance its activities to music publishing and artist management, as well as serving—according to Avex chairman Yoda—as a bridge between Avex and SM's head office in Seoul, South Korea. No one from SM Entertainment was available for comment on the deal at press time.

Avex says it eventually plans to set up an Avex Korea subsidiary in which SM, whose major acts include H.O.T. and S.E.S., will have a stake. "When Korea is ready to accept Japanese culture, then we'll establish a company there," says an Avex spokesman.

Relations between the two countries have been steeped in mutual animosity since Japan's 1910-45 colonization of Korea, when Japan attempted to eliminate Korean language and culture. For many years South Korea maintained a ban on Japanese pop culture, but since 1998, has moved away from the reformist President Kim Dae Jung, has been eliminating the ban in stages.

Since June it has been legal to sell recordings by Japanese artists in South Korea—although as songs do not contain any lyrics in Japanese—and there are no longer any restrictions on public performances of Japanese pop music. But it is unclear when Seoul's ban on Japanese lyrics will be lifted.

Noting that his business connections with South Korea date back to the mid-'90s, well before Avex was established in 1988, Yoda says he's been waiting for the right moment to enter the South Korean market. "The Japanese/Korean wall seems to be breaking down day by day," he notes.

Yoda says SM is an ideal business partner for Avex, since both labels are independent companies with a strong entrepreneurial spirit. "I think it's a very natural marriage," he adds. "And Avex is not only a Korean/Japan deal but as a Pan-Pacific, Pan-Asian deal.

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Old, New Acts Take Home Platinum Europe Awards

BY PAUL SEXTON
LONDON—Youth and experience blend harmoniously in the Interna- tional Federation of Phonographic Industry (IFPI) Platinum Europe Awards for October. The latest list of European million-sellers reveals Ireland's young chart princes Westlife holding their own alongside three acts containing six leg- ends with an average age of 55.

Westlife's self-titled 1999 album (RCA) was certified double-plat- inum for 2 million sales in Europe by the IFPI, just in time for its first anniversary and the Nov. 6 release of the Dublin boy band's follow-up set, "Coast To Coast."

Spain's GVM Buys Majority In Indie Distributor El Diablo

BY HOWELL LLEWELLYN
MADRID—Spanish music con-glomerate Gran Via Musical (GVM) has acquired a 51% stake in El Dia- bilo, the distribution arm of the country's leading alternative music indie distributor, Subterfuge Records.

The new company, Gran Via Mu- sical-El Diablo, will be incorporated into GVM's Gran Via Distribution (GVD) to form Spain's biggest alter- native music distributor. The deal marks the first time that fast-exp-anding GVM, formed just one year ago, has probed the mainstream and Latino music areas.

GVM has five companies in Spain covering the musical spectrum and

has created a major Miami-based Latino label, MaxXXe Latina, with Universal Music Group (Billboard, March 25). It has distribution deals with Latino labels Fonovisa and Karen Records. Its umbrella label in Spain, Mu XXe, incorporates four separate imprints.

Subterfuge's catalog includes

Dover's hit debut album, "Devil Came To Me," which sold 500,000 copies; Sexy Sadie; Mastretta, NajwaJean; Los Enemigos; Los Fresones Rebeldes; and Alaska Y Los Pegamoides. El Diablo also dis- tributes 20 other Spanish indie labels and 10 international labels. The latter include U.S. labels Sub-

Pop, Tommy Boy, and Moonshine Records; the U.K.'s Acid Jazz; and France's Atmo-graphique.

GVM's licensed labels include Mexico's Fonovisa, Miami-based Dominican Republic label Karen Records, MuXXe, Eurotropical, Disconforme, Blue Moon, Jazz Fact- ory, Dorre Diskak, Tin Records, EFP, Soundtracks, Mananza Dis- cos, DMK, Bill of Rights, and Gui- tar Remember.

According to GVM CEO Jaime de Polanco, "We decided to approach Subterfuge because El Diablo is Spain's most important alternative music distribution company. Our labels already cover the Latino gen-

res of pop, flamenco, Cuban-Car-ibbean, and even classical, but we wanted to have a role in the vibrant alternative sector. GVM is also an indie music company, and our aim is now to acquire new indie labels to distribute."

El Diablo director Miguel Sagués says, "We have come a long way since being formed in March 1999, as this deal means a new stage for us and a huge leap forward for al- ternative and indie music distribu-
tion in the Spanish-speaking world.

We have the know-how, and GVM has the infrastructure and channels leading to Latino markets in the U.S. and Latin America."

Cell-Phone Tones Ring Up Finnish Profits

BY JONATHAN MANDER
and KAI R. LOFTUS
HELSINKI—Two Finnish record companies have begun tapping into the profitable market for popular-based ringing tones for mobile phones, so far primarily exploited by a small number of music publishers and collecting societies in Scandinavia and continental Europe.

The third volume of the multi-artist compilation series "Absolute Hits 3," released Oct. 30 and put together by the local affiliates of EMI and BMG (and marketed and distributed by EMI), is bundled with a feature enabling those who have bought the album to download ringing tones based on the album's tracks.

The feature was developed by the Helsinki-based entertainment software manufacturer Amonit- ti and London-based mobile enter- tainment company, Playtice.

Through a Web site developed by the Helsinki-based division of French top-40 radio network NRJ, consumers can also preview the

ringing tones and download other content, including images—suitable for some types of mobile phones—to accompany text mes-

sages and make them more lively.

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**MORE**

[Links to external sites for more information on the chart positions and related content]
PRODUCER Narada Michael Walden has assembled an A-list group of artists for a Christmas charity album released Nov. 8 in Japan on the Universal International label. Titled “Music of Love—For Tomorrow’s Children,” the set features a new duet by Sting and Yolanda Adams, plus new tracks from Shania, En Vogue, and Take 6, another duet by Kimberley and Stevie Wonder (“I Love You More”); and a previously released track by Enya (“Silent Night”). Singles from the album are “Tonight I Remember” by Japanese superstar Eikichi Yazawa, who is signed to Toshiba-EMI, and “Love Is The Gift” by Shania. “This is an album to raise money for children,” says Walden, explaining that proceeds from sales of the album and singles will go to UNICEF. He adds that the album will be released worldwide in time for Christmas 2001. Also donating his talents to the project is famed Japanese illustrator Tadanori Yokoo, who drew the cover.

STEVE MCCURRY

FEW CAN LAY CLAIM to having been so central to the development of the surfing French dance scene as Etienne de Crecy, who has worked with Daft Punk and Air.

His new album, “Tempovision” (V2), has a jazzy sound and is, he says, “definitely the most sophisticated and musically ambitious thing I’ve done.” De Crecy, who mixed organic samples from artists like Esther Phillips, Allan Toussaint, and Millie Jackson with his own unmistakable touch, describes the sound as “cyber blues” or “digital soul.” Lead single “I’m Wrong” is starting to pick up European airplay, while the clip for the song, an animated 3D affair made by de Crecy’s brother Geoffrey, is in high rotation on various European music channels. De Crecy will be hitting the road in 2001 for a series of DJ dates.

DIANE COETZER
Europe Takes Big Dose Of Placebo
Multinational Virgin Rock Act’s 3rd Set Enjoy Strong Start

BY PAUL Sexton
LONDON—Placebo is doing a roaring trade in “Black Market Music” by speaking the same language as many of its key supporters. The London-based American-Swiss modern rock trio has generated global career sales of some 1.5 million albums since its 1996 debut, according to Hut/Virgin. The U.K. media cycle in which acclaim is swiftly replaced by disdain now almost dictates that Placebo should enter a commercial decline, but instead, the group’s third album, “Black Market Music”—released Oct. 9—is off to a spectacular start.

It registered no fewer than 10 top 10 singles debut, including No. 1 in France and Greece, while a top 10 entry in Australia and early success in Mexico underlined that its appeal is not limited to Europe. Those figures are a reward for Placebo’s assiduous touring and for the fact that this cosmopolitan group can conduct promotion in at least four languages.

The new album follows Placebo’s self-titled 1996 debut, which Virgin says has received total sales of 250,000, a figure doubled by the 1998 follow-up “Without You I’m Nothing.” The band started its latest, 20-date European tour Nov. 4 in Paris, set to conclude Dec. 9 with its first-ever gig in Turkey.

The instant chart-topping status in France, on Delabel/Virgin, was in one of its traditional strongholds, but the speed with which “Black Market Music” has infiltrated other countries has impressed band, management, and label. “Germany [No. 4] and Greece [No. 1] were the two surprises,” says Placebo’s Swedish bassist, Stefan Olsdal. “We were dead chuffed [delighted] about that. If you’re only big in your home country, your world may not stretch beyond that, but we’ve already ways had a global outlook. We feel we can do it everywhere.”

In the U.K., propelled by the top 20 singles “Taste In Men” and “Slave To The Wage” and followed by a 15-date U.K. tour, the album debuted at No. 6, one place higher than “Without You I’m Nothing.” It is already certified silver (60,000 units) and approaching gold. The album has sold sharply to Nos. 17, 34, and 48 in subsequent weeks.

“We have been touring a lot in Europe, so in some ways it’s not a surprise that we’ve done better [there] than in England,” continues Olsdal. “We come from three different countries, so there’s a very international feel to the band. We speak French, and we can get by in Spanish and Swedish, so there’s more of a human connection with these territories. It feels like we’re their.”

Dave Meclan, who has managed Placebo since its inception with partner Alex Weston at Riverman Management, has also noted the band’s increased profile in both record and ticket sales. “On the second album, it took us about a year to sell 70,000 copies in Germany, but with this album we’ve done it in two weeks,” he says. “It’s opened up, on average, three or four times as quickly as the last album.”

Meclan, who also praises the “storming” support and enthusiasm (Continued on page 109)

ITALIAN LABELS AND BROADCASTERS REACH AGREEMENT ON ROYALTIES

BY MARK WORDEN
MILAN—A groundbreaking agreement has been signed in Italy setting outstanding broadcast royalties that radio stations owed to labels.

The Società Consortile Fonografici (SCF), representing around 90% of Italian record companies, and Radio Nazionali Associati (RNA), which represents Italy’s 14 leading commercial radio networks, have also pledged to sign a new long-term agreement to regulate annual royalty payments.

The SCF’s director-general, Ettore Del Borrello, confirms that an “undisclosed” lump sum, covering a period through the end of this year, is to be paid to labels. Del Borrello would not give details about the starting point of the payment period, noting, “one could say that it covers the last five years, or one could say that it covers the last 10 years.” Although copyright legislation was first passed in 1941 in Italy, much of the copyright law taken for granted elsewhere in Europe did not become effective here until 1992.

The amount being paid to the labels is not available; they had originally asked for 12 billion lire ($5.5 million). Del Borrello emphasizes the importance of the deal, noting that “this is the first time that any sort of agreement is reached with our country’s new eras have been reached. The fact that the two sides have sat down indicates a new mentality, both on the part of radio stations and record companies.”

According to Italian collecting society SIAE, over a quarter of radio stations do not pay any royalties for music played on-air between 1992 and 2000. SCF was set up earlier this year largely in response to this situation. It represents the same companies that belong to local International Federation of the Phonographic Industry affiliate FIMI (Federazione Industria Musicale Italiana).

RNA director-general Sergio Natucci says, “This new agreement ends what has been a difficult period for relations between Italian record companies and radio stations. I’m sure that it represents a new era of cooperation, which is particularly important in this digital age.”

The MUSIC MANAGERS FORUM (MMF) named two new directors during its Nov. 2 annual general meeting in London. The appointment of Sue Cavendish and Jackie Davidson—managing directors of London-based artist management companies Active Management and Jackie Davidson Management, respectively—brings the SIMD’s (MMF’s) council membership to 20. Chairman Keith Harris, deputy chairman, John Glover, and treasurer Charlie Carne were all re-elected. James Fisher remains general secretary, and James Sellear continues to act as membership and information technologies (IT) manager.

The 7-year-old trade organization will unveil a number of key initiatives in the coming year including “IT” contracts, and Internet and iPod. Fisher tells Billboard.

ADAM HOWORTH

CHANNEL V INDIA GM SURESH BALA has resigned to set up a new broadband venture in the U.S. A Star TV India spokesman says Channel V India creative director Arun Chaudhuri has taken over the channel’s day-to-day operations, reporting to Sameer Nair, Star TV India executive VP and head of programming. According to Star TV India, Bala resigned from the channel due to personal commitments (his family has moved to Canada). An official announcement regarding Channel V India’s restructuring is due shortly.

Bal’s exit—the latest in a series of departures by leading executives—was expected, following reports that Star TV India was taking direct control of Channel V India. In recent months, News Corp. upped its stake in Channel V India by gradually buying out most of the equity of founding partners EMI, Sony, BMW, and Warner in recent months.

NAY BRUSHAN

THE BBC’S MUSIC LIVE national event is to take place annually starting next year, the broadcaster has confirmed. The first event, Music Live 2000, was supported by industry bodies such as the British Phonographic Industry and the Musician’s Union. It featured a five-day-long string of 7,000 concerts and music-related events around the country in May this year, covered by BBC radio and TV in more than 1,000 hours of programming. The event culminated in a live performance of Lou Reed’s “Perfect Day” by more than 100,000 performers at 40 different U.K. locations. Music Live 2001 will take place in the county of Yorkshire in northern England and will be a five-day music festival based in and around Leeds, Bradford, and York. Provisional dates for the event are May 24-28, 2001.

TOM FERGUSON

BERTLESMANN-OWNED CD and DVD disc-replicator Sonopress is to build a new CD production facility in France. Based in Forbach in the Lorraine region, it will begin operations in the summer of 2001 and will be closely linked with the planned central BMG distribution facility in Attion, France. The new CD plant, the company’s fifth in Europe, will concentrate on the audio singles sector; it aims to produce 60 million CDs annually by the end of 2004.

SAM ANDREWS

VIRGIN ENTERTAINMENT GROUP’s 229-store Our Price division is continuing to extend its retail footprint and is ready to Overstock to the new fashion banner (Billboard, Aug. 26). In the latest move, three of the company’s executives have been named directors of Our Price/valor. They are former head of finance Richard Lee, head of marketing Brian Waring, and head of IT Kevin O’Brien. They have become, respectively, finance director, brand director, and IT manager. Ash says, “I am particularly pleased that these are all internal appointments and recognize well-deserved promotions.” To date, about 100 Our Price stores have been re-branded as varios.

TOM FERGUSON

EXECUTIVE TURNTABLE

RECORD COMPANIES. Clive Rich is promoted to VP of business and legal affairs, BMG U.K. and Central Europe. He was recently executive VP of legal and business affairs, BMG U.K. and Ireland.

Michael Manasse is appointed to the newly created position of managing director at EDEL Records Sweden, based in Sweden. He was managing director, EMI Norway. Julie Borchard is promoted to senior VP/investment of London-based Sony Music Entertainment Europe. She was senior VP/international, Columbia Records. Callum Opitz is named head of press and online promotion at BMG Ariola Munich, effective Jan. 1, 2001. He was an editor for German-language lifestyle magazines Bravo and Bravo Sport.

PUBLISHING. Anne Miller has been named coordinator of the media affairs division at the U.K. offices of Australian independent publisher ABC-Universal. She previously headed her own company, which dealt with music for broadcast and represented media composers.
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U.K. Label Execs, Artists Out In Force To Praise Ertegun

Artists and executives from across the breadth of the U.K. music industry gathered in London recently to pay tribute to the career of Atlantic Group co-founder, co-chairman, and co-CEO Ahmet Ertegun for his lifetime contribution to British music. Ertegun was named as the ninth recipient of the British Music Industry Trust’s Award—the U.K.’s unofficial “man of the year” honor—earlier this year. He attended a gala dinner Oct. 17 at London’s Grosvenor House Hotel, where he was presented with the award by Phil Collins. Collins’ links with Ertegun stretch back to the mid-’70s, when he signed with Atlantic as a member of Genesis. The annual event is held under the auspices of the British Phonographic Industry in aid of the Nordoff-Robbins Music Therapy and Brit Trust charities. More than 1,000 guests at the dinner heard tributes on a specially made video from, among others, Led Zeppelin’s Robert Plant and Jimmy Page, Mick Jagger, the Corrs, Cream’s Jack Bruce, and former U.S. Secretary of State Henry Kissinger. Said Kissinger, “There’s nobody who I respect more than Ahmet and from whom I’ve learned more about music.”

Sony Music Europe VP Jonathan Morris, left, meets with former head of Warner Music U.K. Ian Ralfe, now executive director of charitable body the Atlantic Records Foundation and a key organizer of this year’s event.

Bill Wyman, left, an original member of the Rolling Stones when the band launched its own label with Atlantic in 1971, shares some memories with Ertegun, center, and current Atlantic artist Phil Collins.

But seriously... From left, Phil Collins, Atlantic Group co-chairman/co-CEO Val Azzoli, and Warner Music International chairman/CEO Stephen Shrimpton share a joke.

Among Ertegun’s personal friends attending the event were screen actor Sir Michael Caine, center, and his wife, Lady Shakira Caine, shown here with veteran U.K. concert promoter Harvey Goldsmith.

Former Cream colleagues Jack Bruce, left, and Eric Clapton reunited at the tribute to their old label boss.

Former Led Zeppelin vocalist Robert Plant, left, who lauded Ertegun as “truly a man for all seasons” in his videotaped tribute, reunited with one-time Live Aid bandmate Phil Collins.

At the Grosvenor House Hotel, Ertegun, left, was reunited with former long-term colleague Rob Dickins, who now heads his own Instant Karma imprint. Dickins was previously chairman of Warner Music U.K. during a 26-year career with Warner.


Broadcast Paul Gambaccini, left, who delivered a speech on Ertegun’s career to date before the award was presented, recalls highlights of Atlantic’s golden years along with former Rolling Stone Bill Wyman.
BY STEVE TRAUMAN
CLEARWATER, Fla.—With a soft online launch Nov. 3, the Nile Rodgers MP3 Dance Club presents a new model for bridging brick-and-mortar and click-and-mortar environments.

It’s a new approach that offers consumers a chance to sample—and mix—new dance and R&B/hip-hop tracks, and then buy a low-cost enhanced CD (ECD) and other albums from their choice of retailers.

Rodgers, the legendary artist and producer, has teamed with Joe Vangieri, CEO of Visiosonic, a Florida-based provider of professional sound and mixing equipment designed for club DJs.

The company has an online PCDJ program that lets users mix MP3 music files on their computers. Of the current 1.5 million PCDJ users, about 100,000 will be involved in the beta test for the new concept, with a full rollout anticipated before year’s end.

The retail link is being tested at Compact Disc World, which has 11 outlets in New Jersey and New York, and CEO David Lang is excited about the concept.

“We’re very pleased and honored to be the first [retailer] to test this new and innovative concept,” he says. “By combining this unique use of cutting-edge technologies with the sales and marketing power of click and mortar, Nile and Joe are ensuring that this new and powerful interactive use of music will reach a broad base of consumers.”

Lang debuted his clubcd.com online store several years ago and relaunched it this past May to offer Liquid Audio downloads and Joe to come up with the best marketing approach for all retailers.”

Very simply, the mp3danceclub.com Web site will allow instant “one-time play” of a dance cut from any posted CD via the PCDJ. The user clicks on a CD, and the PCDJ instantly loads the tracks so that he or she can mix the music in the program.

“We are betting that if the experience is good, the user will then click to buy the ECD from any participating retailer’s online site,” Vangieri says. “They have the option of picking it up at any retail location or having it shipped direct.”

All transactions are secured through Paypal, with all appropriate royalties accounted for and transmitted to the various copyright entities. All ECDs with the free PCDJ program download are being produced at the Warner Advanced Media Operations plant in Olyphant, Pa., and carry the distinctive Visiosonic logo on the back panel.

Rodgers is producing the “Nile Rodgers MP3 Dance Club Vol. 1” ECD. It will feature both new and established dance acts, including the Cooler Kids, Pop Rox Featuring Jill Cunniff, Nile Rodgers & Chic, Rabbit In The Moon, and Rev. Right Time, among others.

On the ECD, Rodgers has added the redbook audio, MP3 files, and stem mixes of all the tunes, both instrumental and vocals.

These stems add a new level of interactivity, with the PCDJ player driving people back to the Web site and then back to the retailer.

Plans are for a new volume on a monthly basis and then as frequently as demand requires.

A visit to the beta Web site lets users download the PCDJ player/mixer; it soon will allow DJs to check out and buy Visiosonic’s professional products and DJ tools.

For the test, “Nile Rodgers MP3 Dance Club Vol. 1” and 22 other dance albums are offered, while the R&B/hip-hop list has 11 more titles. Included are 16 from Tommy Boy, topped by Amber’s self-titled debut featuring her single “Above The Clouds,” which has spent more than 47 weeks on Billboard’s Hot Dance Music/Maxi-Singles Sales chart.

Tommy Boy CEO Tom Silverman has been supportive, even coming up with the slogan, “If you don’t have the PCDJ player, you’re missing 90% of the fun in sampling the best in dance, R&B, and hip-hop music.” He was the first to commit to Visiosonic’s PCDJ player on Tony Touch’s “The Piece Maker” ECD that debuted in April, selling more than 215,000 copies through October, according to SoundScan.

“At first I was standoffish but then decided we had to give this new stuff a try,” Silverman recalls. “We had some good results with Tony Touch and really like [Visiosonic’s] very strong approach to reach the consumers.

You’ve got to be one of the first, and we’re hoping this expanded MP3 Dance Club will be equally successful. We hope to do more joint promotions with our artists in the future.”

According to Vangieri, “From that first ECD, our records are showing a 27% install rate of the PCDJ, with nearly 5,266 million 30-second spot banner ad impressions for the PCDJ and over 4,400 click-throughs back to the Tommy Boy site. Tony Touch PCDJ users are averaging more than 575 hours per day of use, which translates to over 34,000 minutes per day, or close to 12,000 ad impressions per day, from one CD.”

The success of this first project led Vangieri and Rodgers to look further into ECDs, and it all came together on a trip to Atlantic City, N.J. “It was just like Reese’s Pieces, when we both came up with the analogy of putting the ‘Internet peanut butter’ together with the ‘retail chocolate’ as an appealing mix for the DJ that lurks in many young music consumers—the bridge to the retailer,” Rodgers recalls.

“The DJ culture—dance, rap, hip-hop—is all music you mix,” Vangieri says. “Club music is one continuous mix of nonstop sound, and the PCDJ lets anyone mix MP3 files just like they would mix two turntables or a dual CD player. This makes the PCDJ interface very interactive and lets the end user have a deeper experience with the music. In essence the end user becomes part of the creative process by being the DJ and interacting with the music as a performer.”

“We’re giving new and unsigned artists a real shot,” Rodgers adds. “The extremely high cost of bringing new music to market has put us artistically in a state of arrested development, so good music often falls through the cracks. We’ve seen tremendous Internet activity in genre-specific music like dance that tells us if the product is good, secure, convenient, and cheap, consumers will respond.”

Rodgers was attracted to...
Merchants & Marketing

newsl ine...

MUSCI L A N D S T O R E S reports that October same-store sales decreased 1.4% from a one-year ago on “soft” music revenue. Comparable sales at Musicland’s mall stores, Sam Goody and Suncoast Motion Picture Company, slipped 1.4% year-over-year for the four weeks that ended Oct. 28. Sales at the company’s Media Play and On Cue superstores were off by 1.5%. While overall revenue for the chain decreased 0.2% to $158.8 million in $12.1 million in October 1999, total sales for the mall stores division decreased 2.9%, falling to $73.4 million from $75.5 million last year. Total sales at the superstores were up 0.9%, rising to $84.4 million from $84.0 million a year ago. October declines mark the third consecutive month of lower same-store sales figures this year. However, Musicland’s comparable-store year-to-date sales are up 1.2%, and total sales thus far are up 2.5%, at $1.32 billion from $1.29 billion in the same period a year ago.

In other news, Musicland opened its 200th On Cue store with the unveiling of its new Tablehuck, Okla., location. On Cue is the company’s small-market chain, targeted toward communities outside of major metropolitan areas. The chain sells music, video, books, and software products, as well as musical instruments, posters, and T-shirts. Musicland has opened 20 On Cue stores so far this year and plans to open another 10 more before the end of 2000. The first On Cue store opened in 1992.

VALLEY MEDIA, a distributor of music, video, and DVDs, reports a loss of almost $8 million for its fiscal second quarter, compared with a slight profit the same time a year ago. The company cites increased product returns and slower Internet sales. Year-over-year revenue decreased by 12%. For the three months that ended Sept. 30, the company posted a loss of $2.98 million, or 35 cents per share, vs. a net profit of $355,000, or 4 cents per share, a year ago. Net sales fell to $179.8 million from $206.2 million. Valley said gross sales (before discounts and returns) for its full-line and independent distributors increased year to year, but net sales were hurt by “unusually” higher return rates, due to an increase in the percentage of video products sold. New music sales decreased by 2% from the before on “softness” in new Internet storefront creation, which has declined significantly. Valley said new media sales have also been affected by major suppliers selling more product directly to some large customers. Shares in Valley are off 90% in the last year. The stock hit a 52-week low of $1.12 on Oct. 30.

KOCH ENTERTAINMENT, the proprietary label division of independent distributor Koch International, says it has inked an exclusive international distribution agreement with Germany’s edel music. Under terms of the deal, edel will license Koch product for retail in Italy, Spain, France, Thailand, Singapore, Scandinavia, Malaysia, the Philippines, and Spanish-speaking Latin America. Koch labels consist of Koch Records, its rap imprint In the Paint, and Koch Jazz.

MUSICMAKER.COM has completed a previously announced one-for-ten reverse stock split. Musicmaker shareholders will receive one share for every 10 they own. Following the split, the number of shares of common stock outstanding will be about 5.3 million.

EMUSIC said it will participate in a marketing promotion that exchanges specially marked soda bottle caps for merchandise from participating online retailers. Under the promotion, sponsored by Sprite and Rocket Cash, an alternative payment service, caps marked with special codes can be redeemed at the Sprite.com site for RocketCash, valued anywhere from 20 cents to $1 per cap. Sprite/RocketCash customers will get a special 25% discount off the price of EMusic MP3 songs and albums. Through 2001, Sprite intends to distribute more than 1 billion caps on 29-nounce, one-liter, and 500-milliliter bottles of Sprite.

W AL - M A RT ST OR ES has relaunched its online store, Walmart.com, following a month-long revamp of the site. The retail giant had shut down its e-commerce operation to retrofit it ahead of the coming holiday shopping season.

RECTORON posted a reduced third-quarter net loss of $1.3 million, or 16 cents per share, vs. a net loss of $21.7 million, or $2.75 per share, a year ago. Net sales fell by $157.6 million from $174.2 million in the third quarter of 1999. Rectoron said that its audio and accessories segments continued to reflect the positive impact of reorganization initiatives and that the elimination of poorly performing products resulted in improving operating results on lower sales. The company said it is continuing development of products compatible with Sirius Satellite Radio’s digital satellite-to-vehicle subscription service radio, including Jensen car stereo receivers.

In other news, Rectoron closed on a new three-year $275 million syndicated senior credit facility through Heller Financial that replaces all of its existing senior debt.

RODGERS, VISICOSION (Continued from preceding page)

Visicisonic as one of the few Internet companies that “really had its act together down here on the ground,” he recalls. From its base of selling and creating professional equipment, both under its own label and for Numark and other companies, and software tools for DJs, the company “from day one set out to make money,” Vangieri emphasizes.

Income is also derived from weekly online newsletters with top and bottom ad banners and a dozen other smaller ad spots that return anywhere from several dollars to $50 per lead, “PCDJ buttons” placed on more than 500 affiliate sites since last September that have helped add about 6,000 new users a day, and special projects like 1 million to 5 million copies of an ECD for Levi Strauss with music by Strictly Hype that will be featured in a major spring-break promotion.

“This becomes a good deal for everyone,” Rodgers says. “The Wrap has many revenue streams from the PCDJ alone. New and emerging artists get the opportunity to expose their music to a receptive and responsive audience of buyers, consumers have a lot of fun with the music, and retailers are true partners in the success of the Nile Rodgers MPS Dance Club.

“The music consumed all my life,” he adds. “I like the ‘good stuff,’ and history tells us that so do most music buyers.”

RODGE RS, VISICOSION...
of originals, "Rocket Ship Beach" includes guest performances by Sheryl Crow, Suzanne Vega, G.E. One, andck Kirke, former Raybeats guitarist Pat Irwin, and a host of West Indian musicians from Zanes' Brooklyn, N.Y., neighborhood.

"I grew up listening to Leadbelly and Pete Seeger," says Zanes, whose liner notes add Ellis Jenkins and Cheech & Chong to that list. "So I'd had an idea that kids' music was like early rock-'n'-roll—raw, spontaneous but a bit quieter. The records I heard, though, didn't have that sound I heard in my head. Other parents in my neighborhood were telling me the same thing, so they were doing things like playing Beatles music for their kids."

Naturally, Zanes had no quarrel with the Fab Four, but he's a believer that children should have music they can call their own. "Otherwise, kids miss out," he says. "The world of animals, for instance, comes across in kids' music like it does nowhere else." Zanes has found some children's artists who wholeheartedly supported. Raffi and Tom Chapin among them. The way he saw it, though, just wasn't enough of them.

So Zanes started holding loosely structured houseannies at his house, inviting "friends and their kids to play and sing together." Some of those friends were celebrities; some were West Indian baby-sitters in the neighborhood. Those just-fun sessions spawned a homemade tape, recorded at Globe Studios in New York's meatpacking district, which Zanes gave out to neighborhood kids.

Crow's involvement, he notes, came about through his having introduced her to Globe Studios. She cut an album there, Zanes says, "and I told her she could return the favor by singing 'Polly Wolly Doodly.'"

Vega's contribution is lead vocals on "Ernie Canal," Kirke, who was Bad Company's drummer, wrote the song "All My Friends Live In The Woods," sang lead and harmonized and played guitar and bass on the cut. The West Indian baby-sitters formed a group called the Sandy Girls, who perform Caribbean tunes "Emmanuel Road" and "Brown Girl In The Ring." There's also an irresistible track called "Father Goose," in which New York dancemall rapper Rankin' Don plays the title role, giving a host of nursery rhymes his version.

(Continued on page 68)
This Christmas,
The Gift Of The Season
Is A Holiday CD Of A Lifetime.

PLATINUM
CHRISTMAS

16 Songs
12 New Recordings
BMG Record Club Likely To Continue, But Not With Controversial $9.98 Offer

WITH BMG DIRECT being moved out of Bertelsmann's music division as part of the company's restructuring, it will be interesting to see what will happen with the record clubs $9.98 offer. That offer, you may recall, was pulled when the other majors served cease-and-desist letters, telling the BMG record club that they didn't want their artists included in the offer. The other majors weren't the only ones who were upset, as retailers throughout the land, who pay $11.40 to $12.05 for front-line superstar product, cried "foul" loud and long. According to sources, BMG Distribution also got into the act, coming down against the offer.

But now that the record club doesn't report to the music company, will we see a revival of the offer? Probably yes, but not at the $9.98 price point.

You see, the record club is trying to reinvent itself for the Internet. In going to a $9.98 price point, including shipping, it was accomplishing a number of things. One, it was going to a model that was more profitable. Believe it or not, in the old "buy one get one free" model, the record clubs give away so many CDs that the typical record-club member pays something like $7.50 a CD, sources suggest.

In addition to getting more for each CD, the $9.98 offer allows the club to reduce costs. I once calculated that the record clubs' cost was about $4.85 for a $16.98 CD (Billboard, Jan. 30, 1999), considering they are giving away at least one CD for every one sold. So using the same formula, for an $18.98 CD the record club cost is about $5.05. But in the $9.98 model, there are no free CDs, which means that you can eliminate the free CDs manufacturing cost and the mechanical royalty fee, which leaves the record club cost at about $2.42. So whereas before the record clubs were making a gross profit of about $2.22 for every CD sold, in the $9.98 offer they would have made a gross profit of $6.55, minus shipping costs.

Also, the Internet eliminates one of the record club's biggest costs: the paper that its offers are printed on. The $9.98 offer additionally would have been good for artists. It would have resulted in artists getting more royalties since the free albums, on which the record club doesn't pay master-use royalties, would have been eliminated.

But the $9.98 offer also carried many negatives when seen from the record label and artist perspective. In setting the $9.98 price point and eliminating the front-end offers, the record club was in effect turning itself into a straightforward retailer, one that would have the lowest prices in the land.

The $9.98 price point likely would have proved so popular that BMG Direct would have had a hard time claiming it provides the industry with incremental sales. It likely would have displaced sales from the retailers.

And every sale it displaced from retail would mean that instead of the labels getting $11.41 an album, they would have been getting about $11.38 per album (68 cents for the master use royalty and 45 cents for the trade mark royalty). Similarly, if the typical new artist gets a royalty of about $1.30 per album when sold through a retailer, every displaced sale would have resulted in the artist only getting 68 cents per album sold through the record club.

The $9.85 is a negative from retail's point of view as well. Since the Federal Trade Commission (FTC) ended minimum-advertised price policies, every retailer in the land feared that loss-leaders would return big time, and the price they were all afraid of was $9.98. In picking the price point for its record club, BMG Direct was displaying abuse of power:

Its $9.98 offer would likely have triggered a price war as well, as you can be sure Wal-Mart would have been forced to react, and probably Best Buy, Circuit City, and Target. Once that happens, then the FTC will get its wish, which clearly is the shuttering of thousands of specialty record stores and bankruptcies galore.
musician. “I [was] working on some of the songs for quite a long time,” he says. “I actually started writing some of the lines for ‘One More Matinee’ maybe 30-odd years ago. I went to Leeds City Varieties to interview the cast of a pantomime when I was a cub reporter. I remember talking to the ‘Ugly Sisters,’ and that was in probably about 1969—when I was a baby.”

The other long-servers in the latest IFPI platinum report are the Bee Gees, whose “One Night Only” live album, released by Polydor/Universal in September 1998, has now sold 2 million copies across Europe. Evidence of the enduring worldwide popularity of the Gibb brothers is never far from view, and on Oct. 31 Robin Gibb was present at a BMI Awards ceremony in London to collect an award to mark the 40-millionth play of the group’s 1967 hit “To Love Somebody.” The Bee Gees are now completing a new studio album for release in the first quarter of next year, with the working title “This Is Where I Came In.”

Towering above all those albums at retail, Moby’s “Play” album (Mute) reached 3 million European sales during October, only two months after hitting the double-platinum mark. The album now stands at worldwide sales of almost 5.5 million, according to Mute director of international Donna Vergier.

Individual European market certiﬁcations include six-times platinum in Ireland (30,000), quadruple-platinum in the U.K. (1.2 million), and double-platinum in Italy (200,000) and France (800,000).

“Moby’s an artist who will fly back and forth over the Atlantic three times if necessary to do a TV appearance,” says Vergier. “There’s been a tremendous amount of work on his part.” She credits Germany with igniting the spark of mainstream interest in the album, recalling that it was there that the single “Why Does My Heart Feel So Bad” broke last December. It went on to sell 500,000 copies in that territory alone.

The other celebrated aspect of Moby’s success has been the widespread use of music from “Play” in commercials, trailers, and ﬁlms. “Our challenge was to connect the ads with the album,” says Vergier, ”and we did that with TV advertising, especially to reach the audience who are not always in record shops or reading the music papers.”

“Play” should show no signs of slowing down any time soon, with the recent U.K. release of a double-pack edition featuring a second set with all the B-sides from “Play’s” singles. Moby is conducting another European tour this month, including U.K. arena dates in Manchester and London and shows in Germany, France, and Italy, concluding Dec. 5 at the Ahoy in Rotterdam, the Netherlands.
Chart information from the source!

- Packages include Number One series, Top Ten series & Top Records of the Year
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own distinctive spin. Zanes' Anna sings on the album with a kids' chorus, which also includes children of some of the other participants.

Zanes says the response to "Rocket Ship Beach" was enthusiastic. "Five hundred tapes later, people were asking for more," he says. He began performing live for kids and families, "at nursing homes and places like that; I didn't want to get paid. That way everybody wins—we have fun playing together, and people get music." Still, the entity that was "Rocket Ship Beach" kept evolving, and demand escalated, so Zanes founded his Festival Five label and "threw myself into this. It's since become something I'm passionate about. I never remembered a Del Fuegos show where people in droves wanted to come up afterwards and hit the drums with sticks, or where I could hold up a guitar and say, 'Do you know what this is?' and have everybody yell, 'A guitar!' Kids are everything I always wanted a grown-up audience to be. All the signs are there that this is what I should be doing."

For the "Rocket Ship Beach" CD cover, whose artwork was created by his brother-in-law Donald Saaf, Zanes was intent on making it as environmentally friendly as possible—no plastic, no chlorine bleach. "So we made it into a chunky board book—full color, eight double-sided pages," he says.

The album is available at retail stores in the New York area, as well as through Amazon.com, and will make inroads into Boston (the Del Fuegos' home base) the same way it did in New York—via the trunk of Zanes' car. "I just put on my clean shirt, fill my bags with CDs, and go out into the world," he says, noting that he is looking for distribution. However, "until I can get someone to do it for me, I'll keep doing it myself."

"This is the stuff I was trying to avoid my whole life: the business side," Zanes says. "But [working in the kids' music realm] has been a nice experience. Everyone shares information." One of those helpful sorts, he notes, has been Sherry Goffin Kondor, leader of kids' retro-pop act Sugar Beats. "I called her out of the blue—hadn't spoken to anyone yet in this business—and she put in a good word for me with [a prominent distributor]. I almost cried. [Nashville-based, Grammy-winning lullaby entrepreneur] J. Aaron Brown, too, has been great."

Zanes' live act has evolved into the Rocket Ship Revue, whose full complement consists of his Wonderland String Band (a male-female collective), a Senegalese djembe player, and the Sandy Girls. "There are about 10 or 11 of us up there," says Zanes. "There are a lot of cross-cultural things going on and a loose, communal feeling. It's really been fun for us and for the kids."

CHILD'S PLAY
(Continued from page 63)
BY SAM ANDREWS
LONDON—Kingfisher plc, the U.K. entertainment retail giant whose store brands include music and video market leader Woolworths, entertainment specialist MVC, and entertainment wholesaler E.U.K., is to buy entertainment E-tailer Streets Online.

Kingfisher says it will pay 15.7 million pounds ($22.7 million) for an 85% stake in the British E-tailer, the remaining 15% will be held by Rupert Murdoch’s British Sky Broadcasting subsidiary Sky New Media Ventures.

The purchase will complement MVC, which currently operates 87 stores throughout the U.K. and holds 5% of the national CD, video, and DVD markets, the company says in a statement. Streets Online, which claims to have recruited 300,000 customers since its launch in 1996, is projecting annual sales of around 10 million pounds ($14.5 million) in 2000. According to Internet research company NetValue, it has also achieved the highest reach of any U.K. E-commerce Web site for the past six months ending in September.

Streets Online consists primarily of four Web-based retail sites—music at audiostream.co.uk, DVD at dvdstreet.co.uk, computer games at gamesstreet.co.uk—and at books at alphabetsstreet.co.uk. It also has related Web sites for content, including online magazine Streetwise, at informers.infront.co.uk.

"The acquisition of Streets Online with its well-developed E-commerce infrastructure is another example of Kingfisher's 'bricks and clicks' strategy," says Ian Cheshire, chief executive of the retail giant's E-commerce arm e-Kingfisher.

"Streets Online will benefit greatly from its close links with MVC and the buying strength of Kingfisher," Cheshire continues.

Kingfisher, which recently announced it will split into two companies—General Merchandise and DIY & Electrics—will operate Streets Online as part of its General Merchandise division.

Martin Toogood, chief executive of General Merchandise, comments, "The U.K.’s music, video/DVD, and games entertainment market is expected to grow by 8% each year to around 8.7 million pounds ($8.2 billion) in 2004. Around 17% of this market will come from E-commerce. The purchase of Streets Online will give General Merchandise a substantial share of the online market and will reinforce our position as one of the U.K.’s leading entertainment retailers."

Traffic Ticker
Top 10 Music Info Sites

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Houseshold Income

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the lowdown on downloads: the big 5 come alive
Look, this isn't about us. It's all about you. We will allow you to offer your customers total music delivery, from CDs to streaming to digital downloads. We're Amplified.

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Amplified
Your silent partner in a very loud business.
BY MARILYN A. GILLEN

While there has been plenty of anguished debate over the last year about whether consumers who have become accustomed to getting music online for free would be willing to pay for it, there has been no real means to test that question because there's been nothing much to buy—even if one, in fact, actually wanted to pony up some dough for a download. That has begun to change, however, with the long-sought, long-drawn-out rollout of the major labels' commercial digital initiatives.

The music industry is also anxiously awaiting the plan developed as a result of Bertelsmann's partnership with Napster. While details are still sketchy, the companies will develop a new download site that compensates rights-holders. Bertelsmann says it will recruit other majors to participate but has yet to fully outline the program.

That's not to say it's easy to buy something yet—just that it's possible (see separate story). The five majors tasting the digital waters are using at least that many different approaches to the task, often leaving would-be buyers drowning in a sea of competing codecs and label-specific procedures. Product is not always easy to find online either, with some e-tailers noting that they fear promoting the titles too heavily lest unschooled shoppers try—and fail—to close the digital sale. "We figure that those people who know how to find it will know how to download it," says Jason Fiber, VP of digital strategy for CheckOut.com.

DIFFERENCES ABOUND

Differences among the majors' approaches can be seen in terms of pricing, product-offering (albums, singles or multimedia "bundles") and retail-partner business models (commission, wherein the label sets the price and gives the retailer a set percentage of the sale; or gross margin, wherein the retailer buys the title from the label and sets its own price).

The labels are also aligning themselves with different digital-rights-management and backend-infrastructure companies, although there is a healthy amount of overlap here.

More apparent to the consumer are the different choices being made by labels as to which formats they will make their music files available in—from AAC to ATRAC-3 to Liquid Audio to Windows Media Audio and so on—and which soft-players and hardware devices will be supported for on- and offline playback.

The lack of uniformity means that buyers moving from one label's titles to another's will often have to start from scratch with downloads of the appropriate "digital wallets" and players and plug-ins—although, price the required software is installed, the process need not (at least theoretically) be repeated.

ONLY A TEST

Unlike with physical product, as well, the different label relationships and business models mean that certain labels' products can be found only on certain retail sites that have partnered with the specified back-end companies.

What is consistent is that the majors are firmly characterizing these first moves as "tests," with feedback from this fall's offerings expected to radical-ly reshape the online digital landscape by next year's holiday selling season, most notably with a full-on assault of subscription offerings complementing the current à la carte download buffet. Sony, Universal and EMI have all said they will offer subscriptions, while BMG and Warner are expected to do as well.

"We recognize that there is a lot that we just don't know about how people want to experience digital music," says Heather Myers, executive VP/CM of Universal Music Group's global e-division, which rolled out its "bluematter" digital music trial this summer, featuring a "wallet" developed by the digital-rights-management company Magex. "We'll be actively soliciting feedback [during the trial] so that we can discover and better meet those desires."

LONG JOURNEY TO MARKET

Despite the shaky start and very slow early sales, anyone who has been following the unfolding saga of commercial downloading knows that major-label content has long been held out as one of the required building blocks for establishing a viable paid-music market online.

Thus, the arrival at last of the majors in the marketplace is a significant, and welcome, step in itself—if only a first in what promises to be a long, circuitous journey toward a thriving online marketplace.

As to whether consumers will start laying out the dough for those bits now that they can, major-label executives remain optimistic that those young fans who cut their digital-music teeth on free offerings from the likes of Napster will grin-and-bear the arrival of paid product alongside the (hoped-for by labels) eradication of unauthorized free files.

"I like analogies," says Strauss Zelnick, president/CEO of BMG Entertainment. "So let's look at a supermarket analogy: There are times when people can get a jar of peanut butter for 10 cents for a short time as part of a special promotion. Now, when that price goes back up, will people say, 'Well, I only paid 10 cents before so now I won't pay this price. Therefore, I won't ever eat peanut butter again?' Of course not. And I think the same thing will hold true when we create a legitimate music market."
I’m listening.

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Retail Reaction

For physical and virtual stores alike, online business is claiming an ever larger share of revenues

BY STEVE TRAIMAN

The impact of e-commerce on music, video and multimedia retailers is just starting to show signs of promise. The coming holiday season should see a significant increase in online business for both traditional click-and-mortar retailers like Checkout/Wherehouse, Tower Records and Musicland/Sam Goody, as well as online outlets such as CDnow and Amazon.com.

Adding a dramatic note is the recent announcement by Circuit City that it is signing on for the Alliance Entertainment Corp. (AEC) turnkey e-commerce solution (Billboard, Oct. 6, 2000). This month, TheStore24 will give the chain's customers at its 600-plus stores access to the AEC database of some 450,000 pop albums, 80,000 classical CDs, 175,000 films and 25,000 games at www.circuitcity.com, according to Bob Ekezian, AEC VP, marketing and independent sales. Meanwhile, the in-store kiosk tests by Digital On Demand's Red Dot Net for both compilation CDs and catalog orders are expanding dramatically, while a similar program by Musicmaker.com is going into final testing with an expected launch early next year.

In the U.K., companies such as 1cRush.com are staking out a position in the download marketplace. That site, headed by former AOL U.K. CEO David Phillips, has deals for repertoire with more than 50 record labels in Europe and the U.S.—mostly independents—representing some 700 artists, and has exclusive rights to more than 6,000 tracks. It sells singles as MP3 files for 99 pence (less than $1.45 at current exchange rates). The custom-CD and singles-download business for companies like Amplified Holdings, Imix.com (formerly Customdisc.com) and eMusic.com is growing nicely, depending on the availability of secure tracks from the five major music-label groups.

BULLISH PROJECTIONS

Based on recent research from Price-WaterhouseCoopers, the outlook for online digital singles is even brighter than for full albums (Billboard, Sept. 20, 2000). Spending on online singles is expected to make up 45% or $200 million of a projected $443 million in 2004, from virtually nothing last year when singles topped $298 million. In the same time frame, online album sales are expected to reach $1 billion in 2004, about 7.6% of a projected $17 billion total figure.

For the upcoming holidays, Red Dot Net, a wholly owned Checking.com subsidiary, is launching its own proprietary kiosk with six test units at the large Cerritos, Calif., store. The store offers Internet access through iMac computers to www.Checkout.com, The Entertainment Network.

"While in-store, users can explore information, read reviews and more about music, movies and games or buy related products online that they may not find in the store, including used video games. "Our big advantage is the tie-in with AEC for the entire online catalog," she adds. "It's a great-looking system for customers and employees, including the streaming audio and video feature. We're pricing the kiosk offering of the top 100 deep-catalog titles the same as online, with a base $2.50 shipping/handling charge plus 50 cents per CD, with Alliance handling all the fulfillment. The rollout for the Checkout Kiosk and Red

wholly owned Checking.com subsidiary is launching its own proprietary kiosk with six test units at the large Cerritos, Calif., store. The store offers Internet access through iMac computers to www.Checkout.com, The Entertainment Network.

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**DOWNLOADING: WHO'S DOING WHAT**

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**BMG**

**LAUNCH DATE:** Oct. 10  
**REGIONS:** U.S.  
**PRODUCT TYPE:** Albums and singles  
**QUANTITY:** 100 total at launch, with 2,500 due by year’s end  
**PRICING:** Will vary by product. At launch, singles ranged from $1.98 to $3.49, albums from $9.98 to $14.98, and double albums from $11.98 to $20.98  
**PRICE CHECK:** Janet Jackson’s album “The Velvet Rope” is $13.09 at CheckOut.com, $12.95 at Virgin Jamcast  
**CODECS:** Windows Media Audio, Liquid Audio  
**TECHNOLOGY/DISTRIBUTION PARTNERS:** Supertracks, Liquid Audio and Amplified.com for digital distribution  
**BUSINESS MODEL:** Gross margin  
**SELECT OUTLETS:** CheckOut.com, Virgin Jamcast, TWEC.com, HMV  
**ETC:** The first out of the gate, Sony has been the lowest-profile seller thus far, with its digital product hard to find online.

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**EMI**

**LAUNCH DATE:** July 18  
**REGIONS:** North America  
**PRODUCT TYPE:** Albums and singles  
**QUANTITY:** 100 albums, 40 singles  
**PRICING:** Retailers pay traditional offline wholesale cost and set own prices  
**PRICE CHECK:** Dido single, “Thank You,” $2.98  
**CODECS:** AAC, with playback at launch through MusicMatch and Sonique players  
**TECHNOLOGY/DISTRIBUTION PARTNERS:** Digital World Services, InterTrust, IBM, Reciprocal, Digital Island, Liquid Audio  
**BUSINESS MODEL:** Commission  
**SELECT OUTLETS:** Lycos Music at launch, Best Buy, Musicland, Tower, GetMusic among retailers due by year’s end  
**NEW-MEDIA CHIEFTAIN:** Kevin Conroy, chief marketing officer/president of new technology  
**ETC:** MG’s launch was notable for the addition of the “integrated shopping cart,” meaning that consumers can purchase physical and digital titles in the same transaction.  

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**ONY**

**LAUNCH DATE:** April  
**REGION:** North America  
**PRODUCT TYPE:** Singles  
**QUANTITY:** More than 300  
**PRICING:** $1.99 list price equivalent/$2.49 actual in-store price  
**PRICE CHECK:** Standard pricing  
**CODECS:** ATRAC3, formatted for playback on the Microsoft Windows Media Player with ATRAC3 plug-in  
**TECHNOLOGY/DISTRIBUTION PARTNERS:** Reciprocal, which built the Sony Music digital infrastructure, is providing clearing-house and transaction services.  
**BUSINESS MODEL:** Commission  
**SELECT OUTLETS:** The Store@sony.com, Planet Grooves via Alliance Entertainment’s theStore24 network  
**NEW-MEDIA CHIEFTAIN:** Al Smith, senior VP; Fred Ehrlich, president of new technology and business development, Sony Music Entertainment  
**ETC:** MG is packaging its downloads as a new format called “bluematter,” in which audio files are bundled with multimedia content such as lyrics, biographies, and photos. It has also established its own Web site, bluematter.com, to handle customer service and send customers to participating retailers.

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**SONY**

**LAUNCH DATE:** July 31  
**REGION:** U.S.; expansion to Europe in Q1  
**PRODUCT TYPE:** Singles  
**QUANTITY:** 60 at launch, with about 20 added per week thereafter  
**PRICING:** 1.99 per track “bundle,” which includes audio file and such extra elements as photos or bio  
**CODECS:** Advanced Audio Coding (AAC)  
**TECHNOLOGY/DISTRIBUTION PARTNERS:** RealNetworks, which designed a special “bluematter” plug-in for its player, Magex, whose digital wallet—prestocked with $4—is being used  
**BUSINESS MODEL:** Commission  
**SELECT OUTLETS:** Launch.com, Penny Lane Records, www.music.com  
**NEW-MEDIA CHIEFTAIN:** Heather Myers, executive VP/GM of the Global e division  

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**LAUNCH DATE:** Nov. 1  
**REGIONS:** North America  
**PRODUCT TYPE:** Singles initially; albums due by January  
**QUANTITY:** 100 singles at launch, 1,000 total titles by January  
**PRICING:** Retailers will pay wholesale cost to the label and set their own consumer prices  
**PRICE CHECK:** Titles not yet available at press time  
**CODECS:** Unannounced at press time  
**TECHNOLOGY/DISTRIBUTION PARTNERS:** RealNetworks for “digital infrastructure,” Liquid Audio for content preparation, hosting and delivery, digital-rights management and customer support; Microsoft Windows Media Preview Systems.  
**BUSINESS MODEL:** Gross margin  
**SELECT OUTLETS:** Walmart.com, Amazon.com, smgoody.com  
**NEW-MEDIA CHIEFTAIN:** Paul Vidich, executive VP of strategic planning and business development  
**ETC:** Warner believes exclusives will help stimulate demand and is including tracks not otherwise commercially available from acts such as Barenaked Ladies, Collective Soul and Paul Simon. Some singles may include two tracks, with the second available only on the Web.
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Pop Music On Cell Phones Is Europe's Next Big Noise

BY KAI I. LOFTUS

P

osing cell-phone tones based on hit songs. They're the latest rage among young people in Europe—and may be as jarring to the ears of adults as, say, punk rock was in the '70s.

In some parts of Europe—most notably the Nordic region, Germany, Holland and the U.K.—the mobile phones of consumers aged 12 to 35 are touting tones by the likes of "Music" by Madonna, "That Don't Impress Me Much" by Shania Twain, "Girls Just Wanna Have Fun" by Cyndi Lauper or "There You Go" by Pink.

The number of available ringing tones is already in the thousands, offering a greater diversity than five years ago when songs like "Grenade Valse" or "Take On Me" seemed to be the only alternatives.

Adult annoyance aside, some record companies say they are seeing major promotional value in creating their own PR campaigns using the new technology, spreading the word of the availability of a new song with a corresponding ringing (usually with installation directions featured on the CD-single).

These tones are often the subject of intense appreciation by fans, and news of the availability of a fresh, hot tone is often sent to friends through a mobile phone's short messaging service (SMS) or e-mail application, encouraging them to install the tone as well.

$45 MILLION PHONE FIGHT

And never before has the industry been in for a quicker buck. In the past few months, the phone-related phenomenon has taken a commercialized structure with music publishers, collecting societies and record companies vying for a slice of the profitable mobile market, which, since the mid-'90s, has competed with CDs for the entertainment budgets of young people.

A number of online operations are also currently being established throughout Europe in order to capitalize on the customer demand.

Last August, EMI Music Publishing in London licensed portions of its international catalog, primarily classic film- and TV-themes, to Finnish Nokia Mobile Phones, for the purpose of commercial exploitation of its works through ringing tones. The non-exclusive, worldwide agreement, which the two companies emphasize was made to gain promotional and financial fruits, followed a $45 million copyright-infringement lawsuit filed by EMI Music Publishing in the U.S. against YourMobile.com earlier this year.

People are gladly paying the usual $1 it costs to perform a download of a ringing tone, which they most likely grow tired of within a month and replace with a new one. According to a standardized agreement in Europe, 0.20 euros (0.15 cents) are allocated to the collecting societies every time a download is made from an authorized dealer.

In Sweden, Stockholm-based MobileHits.com recently inked a deal with compilation producer EVA Records (owned by EMI, BMG, Warner and Virgin) and the IFPI-backed trade body Gramofonleverantorens Forening (GLF) to offer ringing tones from songs on EVA Records' Absolute Music-series and the industry's top-40 singles chart, respectively.

SIGNALLING SELF-EXPRESSION

MobileHits, partially funded by Eric Hasselqvist (the deputy MD of Stockholm Records), currently offers 42 songs from Absolute Music's 34th installment and 20 of the top 40 singles in Sweden. The downloadable signals are not priced, with MobileHits sponsoring the wallpapering of composers, artists and phonogram producers.

Johan Lagerlof, co-founder of MobileHits and a member of the production Bass Nation team that constructs the tones, says, "It's an identification issue to personalize the mobile phone. It's like clothes: You want to have the latest fashion—something which gives a description of yourself. You want to have your favorite artist as a 'ringing signal.'"

Some record companies are even actively hyphenating the availability of new tones to journalists, radio programmers and retailers. "I do see some promotional value in this, but only in the hype around it," concurs Marcel Swagers, senior European online marketing manager at BMG's international office in London. "I believe everybody is annoyed by those ringing tones at airports, restaurants, buses or tube stations. A lot of people look away and don't even listen to the tone. But it might have some brainwashing effect on the guy or girl who downloaded it. It's only a fun promotional tool, like a giveaway mousepad," he says.

Adds Lagerlof, "A marketing activity with ringing tones spreads incredibly fast. It's one of the strongest activities you can do via the Internet. All labels seem to be positive, as long as everything is handled properly. We have this collaboration with EVA Records, and it's been healthy for both companies."

How did all of this evolve?

Perhaps to no one's surprise, it was the influential Nokia which paved the way for the concept, with Bonfunk NCS' "Freestyler" (Sony Music) leading the way to international acceptance. However, there apparently was not one specific person at the company who came up with the idea and later became employee-of-the-month.

DEMAND FOR TONE DEPTH

"It happened more by chance," says Pekka Issosomppi, a spokesman with Nokia Mobile Phones. "Before we launched the 2210 model in the mid-'90s, our mobile phones had only six ringing tones. Consumers demanded that we introduced some more," he says. On the 6110 model, one of the most popular phones launched a couple of years ago, there are 35 default ringing tones, as well as one open slot. Newer models by both Ericsson and Nokia offer the possibility of adding more customized ringing tones, as well as composing one's own.

Producing the brief ringing tones is a comparatively lengthy process. At MobileHits.com, Lagerlof and his two production associates initially create computerized MIDI-files of each song, identifying an appropriate sequence, then re-recording that sequence by ear. The idea is to transform the recording to various forms of ringing tones. The entire process for both companies takes approximately one hour.

MobileHits.com's archive currently totals some 500 signals, although not all of them are publicly available, since the company mainly offers the most popular hits in Sweden. Among the current songs included in MobileHits service are En Vogue's "Buddy," Melanie C's "I Turn To You" and The Corrs' "Breathless."
“Napster is dead.”

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BY EILEEN FITZPATRICK

Powered by the Napster controversy and the millions of users it has attracted, peer-to-peer file sharing applications have become the latest trend in the digital distribution of music. But, while the courts mull over the copyright legalities of file sharing technologies, the industry is eagerly trying to figure out a way to improve upon it and capitalize on its enormous popularity.

"There is no value in Napster from a music perspective if it's legal," says Launch Media CEO David Goldberg, "most of the excitement about Napster is because it's illegal. Users don't love Napster. They love free music."

While Napster has grabbed the peer-to-peer spotlight, Goldberg and others say its system is riddled with flaws. Mainly, they claim, the Napster technology is inefficient because it doesn't provide a centralized place to get all the music a consumer wants. As an example, many songs listed on its search directory are files listed under popular song titles—but when downloaded the song turns out to be two minutes of dogs barking or a completely different song from an unknown artist, who posted under a popular song title to entice users to download it. That common practice also leads to a poor user experience, forcing customers to wade through many useless tracks to find what they really want.

"Peer-to-peer has become the catch phrase," says Artists Against Piracy executive director Noah Stone. "On the one hand, Napster has free music on demand, but, on the other hand, the most-desired model would be to have a centralized server that has all the music everyone wants delivered incredibly fast with the highest quality at a fair price."

Under a new alliance with Bertelsmann, though, the look of Napster could change dramatically. Both companies are expected to develop an industry-sanctioned version of the file-sharing service that will compensate artists and labels. The new Napster will feature both paid and free areas, as well as buttons linked to Bertelsmann property CDnow.

FILM AND PHOTO EXCHANGE

While Napster has its legal problems, Spin, Inc., faces both legal and financial troubles for its Scour Exchange file-swapping program.

Like Napster, consumers who download the Scour Exchange software could pass around not only music files but film and photo files, as well. In July, though, the company was sued for copyright infringement by the RIAA and the Motion Picture Assn. of America and last month filed for Chapter 11 bankruptcy protection. In between, the company laid off 80% of its workforce. The company claimed that potential investors had been scared off by Napster's legal problems.

In a new development, Listen.com will attempt to purchase Scour Exchange from bankruptcy court. Scour has also petitioned to disable Scour Exchange, which would be reconfigured and incorporated into Listen.com's Web site. If the court approves the sale, Listen.com will not be liable for Scour's debt or liabilities from the lawsuit. The RIAA has also indicated it may drop the lawsuit if Scour Exchange is shut down.

Internet portal AOL quickly retreated early this year when its Spinner/Winamp division developed and distributed a Napster-type software called Gnutella. The division called the software an "unauthorized freelance project" and took down the Web pages from which consumers could download Gnutella—but it is still easily obtained from consumers who had previously downloaded it.

"The music industry is looking for an alternative business model, not just another way to promote an album," says Stone. "Once someone can provide those tools and not just give music away, maybe file-sharing will happen."

ANONYMOUS TRADING

One new player on the scene is Autonomous Zone Industries, which has developed a software program called Mojo Nation, an open-source technology that allows consumers to trade encrypted data by accumulating "digital currency," according to company spokesman Bill Scannell. Users download the software and are assigned an anonymous code that must be used to trade data. But, in order to trade, users must contribute to the pool of data. Once data is entered into the system, it is spread among the thousands of Mojo computers. Users obtain the data by entering the requested information on Mojo's Web site and submitting their codes. Scannell says, though, that individual users remain anonymous.

"We believe there needs to be a way to keep score," says Scannell, "because there are too many leeches in peer-to-peer services like Napster."

Founded by former Yahoo executive Jim McCoy, the San Francisco-based company is in the beta-testing stage, but two record companies (including BMG Entertainment) have approached Mojo about its technology.

In addition, Scannell says the technology can be used as back-up systems or Intranets for corporations by tapping into the massive amounts of unused storage on computer hard drives.

Anonymous file-sharing applications have been popping on the Internet for the past several months with Freenet making a name for itself.

Still in development, Freenet was developed by 23-year-old Dublin native Ian Clarke. Freenet allows users to access information without a password, and, unlike Napster or Gnutella, makes it impossible to trace. Freenet requires the user to know the exact file name to download it to his or her computer, but Clarke is working on making the search easier through the use of a keyword. In addition, the software program is not easy to download.

Clarke originally developed the technology to enable people living in restrictive cultures to access information without fear of the government monitoring their activities. But, he says, the software will level the playing field for musicians, who will be able to control their intellectual properties without the need for copyright laws.

Whatever the outcome of the Napster lawsuit, record labels and Internet entrepreneurs will continue to find the magic peer-to-peer application to distribute music and entertainment over the Internet.

Says International Data Corp. analyst Malcolm McLachlan, "If the labels let this pass them by, they're going to regret it."
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In May 31 of this year, Sony Music announced that 50 singles from its catalog would be available for sale through 35 online music retailers. Weeks later, EMI rolled out 100-plus full-album downloads ranging in price from $8.99-$17.99, featuring titles from artists such as Frank Sinatra, Pink Floyd, D’Angelo and Everclear. Universal followed shortly afterwards with its first round of digital offerings, and Warner, Zomba and BMG are expected to hop online with their initial batches of downloads just in time for Christmas. In a recent survey, we shopped for digital downloads on six major e-tailer sites: C|Now, Amazon, CheckOut.com, Virginjamcast, Weren House Music and Artistdirect. Our findings? Well, don't toss out that CD player just yet.

Our first stop is C|Now. To its credit, the site prominently features new download releases and recommendations on its homepage, along with a nice selection of free MP3 singles of upcoming and recently released albums from acts such as Radiohead, Zeteker and Underworld. To assist customers who've never engaged in the downloading experience, the site also features a special downloading instruction page that takes you, step-by-step, through the process all the way to the checkout. Clicking on the download icon, we are instantly rewarded with the digital-music downloads page, which features sales and special offers on various artists singles. More interested in downloading an entire album, we click Bob Marley's "Rock Steady" single. To our delight, it links to Marley's entire digital discography, which has a good selection of complete Marley albums in digital format. We pick the 3-CD "Sun Is Shining" set, which seems a steal at $26.99. Clicking on the album, a window pops up and asks us if we want to make a custom CD of the album, to which we respond "no." This brings us to the next window, which asks if we'd like secure or standard check-out. Having chosen secure, the next phase is creating a new account.

Once finished there, we were immediately taken to the billing page, where you're required to declare your form of payment (C|Now now accepts checks and money orders). After making it through the last questionnaire, we were more than ready to get to Marley. According to C|Now's downloading instructions, the next step would be checking out. However, once finished filling out the billing form and clicking on the "submit" button—the screen suddenly froze. Ultimately, we were finally forced to shut down the program involved, effectively erasing everything we'd done trying to purchase the Marley download.

Starting over, we went through the entire process all over again. When the page again froze, we went back into the C|Now site—to consult the download page to be sure we hadn't done anything wrong. Sure enough, we'd followed the instructions to the letter. What was the problem? After a third attempt, we gave up; by then, 22 minutes had passed and no Marley.

SNACKERS AND SECURITY

Next, we moved over to Amazon, which also features a mammoth selection of promotional free downloads of recently released and upcoming albums. Only after searching the site for 10 minutes looking for downloads for who did we realize that Amazon doesn't sell any. Since free downloads were prominently displayed on the site's homepage, this seemed a little strange. No problem. We then head for Checkout.com. We click onto the download icon and are immediately taken to "The Digital Download Store," which is actually on a different site, (WhereHouseMusic.com). But, before accessing the music file, we have to decide on a player to use—Windows Media Audio or Liquid Audio. We went with Windows this time; after following some simple instructions, we decided on the Sneaker Pimp's album.

**MAKING TRACKS**

Once we finished with the new customer form, EMI's end-user agreement instantly filled up the screen, a contract which basically asks that you don't tamper with their security system. Eager to get on with it, we scanned through the document and clicked the "agree" box at the bottom of the page. A few moments later, a separate file for each song on the Sneaker Pimp's "Becoming X" album popped up on the screen—instead of a single file that we'd expected of the entire set. So, are the downloads for sale individually? Or is this selection for shoppers who just want to buy a few songs instead of the whole record? Dumbfounded and thinking we'd obviously skipped a step during the earlier process, we continued staring at the screen for a bit longer before cautiously concluding that, well, maybe downloading one file at a time really is the way it's supposed to work. Clicking onto the first track, we started downloading tracks one at a time; 17 minutes later, we'd successfully downloaded the entire album.

But, right after clicking on the Windows Media player icon, we were rewarded with Jamcast's billing page, which requested our credit-card information and purchase data. "Why didn't you ask for this a couple of dozen clicks ago?" we asked out loud to the computer screen while typ- ing in the Information.

**CHECK IT OUT**

This time, we decided to go with Madonna's "Music" album. Not that we'd seen it, we just assumed that it might be available as a pay-for-play download. No such luck. While Checkout.com also has an impressive list of titles, we didn't recognize any new product. Most of the downloads where the original batch of downloads that EMI made available when it issued its first round of releases—hence no "Music." We finally picked Sneaker Pimp's, A window pops up telling us we don't have Windows Media. Clicking on the Windows icon, we're taken to the download page. We click on the Media 7 bar and the screen freezes. Nothing will happen. We go back to the download page and this time read the info pages just to be sure we're following the correct steps. We return to the download center and try accessing Windows Media again. This time it works. Then, abruptly, the computer informs us the archive has been corrupted. What does that mean? It asks if we wish to continue. Yes. Another Continued on page 92

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Cash Still Flows In, But When Will Profits Come Out?

BY BRIAN GARRITY

WHERE'S THE MONEY?
That's the question now impatiently being asked by Internet start-ups, major labels, venture capitalists and Wall Streeters alike when it comes to the issue of profitability in the business of music downloads.

Despite the fact that investors, both public and private, have spent the last two years pumping hundreds of millions of dollars into companies and technologies hoping to reap financial gain from the predicted boom in digital distribution, there have been little return on investment thus far. In fact, experts in everything from music retail to digital networks say the industry is still waiting on a business model—either advertising or subscription-based—that produces more than losses on the bottom line. It's a reality that's not sitting well with the venture-backers in the private market and jittery equity-holders playing the stock market in need of efficient results.

But analysts and industry experts are saying the upcoming 12 months are likely to emerge as the period in which some online music companies—now running leaner and meaner—actually start sticking out small profits, not just burning cash in the name of start-up costs.

Jeff Vilensky, an analyst with Bear Stearns who tracks ARTISTSdirect, says that fiscal 2001 stands as a make-or-break for many companies linked to digital music.

"In general, 2001 will be significant for the entire market because all the models will start to either come together, or not come together," Vilensky says. "The majors will, or should, be out there licensing their music, and third parties will have some sort of distribution model—be it downloads or subscriptions or a combination."

But just what a successful business model will look like remains to be seen. Many online companies are experimenting with a mix of advertising and subscriptions, hoping at least one will ultimately work. This much is sure, though: all are under pressure to produce positive earnings, not just growing revenue streams, in the wake of a stock-market slowdown for Internet music stocks and a more selective venture-funding environment for music-related start-up companies.

INVESTORS' CHANGING ATTITUDES
"We need the emergence of viable business models that generate profits, and ultimately high returns for investors," in order to renew investor interest and help generate the next wave of start-ups targeting this space," says Ho Nam, a general partner at venture capital firm Altos Ventures. (Altos backs Listen.com, as well as digital-media infrastructure specialist Gig.com, one of its few recent investments that relates to music.)

Nam says investment attitudes have changed greatly in the last six months. With the future of everything from MP3.com, a one-time IPO darling, to Scour.com now in doubt, the return potential for the industry suddenly looks low.

"VCs are not very enthusiastic about investing in the digital music space at this time," says Nam. "Labels and their willingness to go to court have hindered innovation and delayed the development of the digital music market."

Indeed, that's a far cry from the financial climate of early 2000. At that time, there was an unprecedented wave of initial public offerings for and investments in digital music still in process. Listen.com, a digital-music search engine, raised over $115 million in venture funding at the beginning of the year. (It became the only Internet start-up to receive financial backing from all the major labels.) In early January, ARTISTSdirect, an online content and E-commerce site, raised close to $100 million with backing from the likes of BMG, Sony, Warner Music, Universal and Yahoo!, and the company later raised another $60 million in an initial public offering. Also coming with IPOs in early 2000: digital-music encoder Loudeye Technologies, which raised $72 million, and Buy.com, an online retailer whose offers include music, which raised $182 million.

HANGOVER REPLACES EUPHORIA
The IPO phenomenon moved in step with Wall Street's enthusiasm for the Internet in general and for the big picture potential for downloading music, analysts say.

But, in the last six months, that investor euphoria has been replaced by a financial hangover period. Case in point: Preview Systems, the provider of infrastructure software and services for legitimate downloads—which raised close to $50 million in an IPO at the end of 1999—said back in October that its revenues were developing three-to-six months behind schedule and that third quarter losses were higher than first expected. In making the announcement, chief executive Vincent Pluvigné explained that the overall market for electronic distribution and licensing is "developing at a slower pace than the industry forecasts, as well as our previous forecast." It's a common mantra in the digital music space these days. The industry is attempting to develop financially while in competition with free file-sharing; while lacking wide-scale distribution of portable digital-audio devices; while lacking a substantial number of home users of high-speed Internet; and while proceeding without any standard secure digital security formats.

Meanwhile, losses have mounted, operation expenses risen and lawsuits increased. Share prices of publicly traded companies devoted to downloading—like Emusic or digital-rights management technology and services companies that facilitate downloading like InterTrust Technologies—have plummeted to near all-time lows in turn. Ditto the stocks of other companies linked to selling and distributing music via the Internet like ARTISTSdirect, Launch Media, Musicmaker and Continued on page 90.
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www.loeb.com
MP3.com. Similarly, private funding has become far more scarce as the thorny realities—practical, legal, technological and financial—of building this new business segment have emerged. In the meantime, planned stock offerings from companies intending to make money in part from downloading and/or streaming music content have dried up. MTVI, BDI, Beatnick and House Of Blues have all backed off or fully withdrawn IPO plans in the last six months.

**Private funding has become far more scarce as the thorny realities—practical, legal, technological and financial—of building this new business segment have emerged.**

**Backlash Benefits**

But the backlash in funding has also created an increased focus on profitability—which is forcing serious cutbacks in non-essential spending, both marketing and staffing. In recent months, MTVI's Internet arm—MTVI—has cut 105 staffers, while the likes of EMusic, and Musicmaker, Supertracks and Beatnik have also been trimming their employee ranks.

More financially pro-active in 2000 have been the major labels, which have been investing in their own download programs—efforts now in limited launch. Universal Music Group, the only major to outline its Internet spending plans, invested $15 million in its online efforts in fiscal 2000 and expects to spend a comparable amount this year.

**Labels as Venture Capitalists**

The majors are also carving out their own venture-capital arms for investing in new digital music companies and new technologies. Sony Broadband Entertainment, the U.S. holding company for Sony's music, motion-picture, television and related entertainment assets, announced at the beginning of October that it has formed the subsidiary called 550 Digital Media Ventures, which has hundreds of millions of dollars for creating, investing in and acquiring digital-media companies. Time Warner, Bertelsmann and Universal Music have made similar announcements in the last year.

While self-serving efforts, analysts say these funds may be the best hope financing and supporting new and evolving ideas in digital music over the next year. "Because [digital music] is integral to their business, they [the major labels] are the most receptive to making investments at this point," Bear's Vilen says. "Whereas a lot of VCs are saying, 'We're not going down this road anymore,' the majors are the ones who have the most to benefit [from investing], and they have a lot of dollars."
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TEST DRIVE
Continued from page 92

Find information for downloading the Royal Crown single. Only after searching for 20 minutes did we realize that we'd have to become a member of Virgin's music file club to get access to the simple.

We follow the instructions for creating a new user name and password, after which we were indeed able to access the single. We went through the typical process—shopping cart, checkout info and finally billing information. After which, a window tells us we need Windows Media 7. We click the download page and, following the page's instructions, we seem to have successfully downloaded the player. We're then returned to the billing page—and informed of another problem—with processing the order. What problem? We retyped the credit-card info, just to make sure it's not the problem. Clicking on the "submit" button, the same error message comes up again. We do it three more times; by now we've been on the site 32 minutes with no download. We abort.

DOGG CHASE

Switching to Twec's homepage, we click on the Windows Media Player icon, which takes us to the Windows Media Web site. Following the site's instructions, we loaded the player and clicked back to Twec's download page. So far, so good. We decide to go with Snoop Dogg's "No Limit Top Dogg." The shopping-cart icon being next to the album, we click on it. Nothing happens. We try again; no response. We return to the download-instructions page. Sure enough, it says click the "add to shopping cart" icon next to the item you'd like to purchase. We go back to Snoop and try again. Nothing. Exasperated, we go to the Media Player site, which also carries downloads. After several frustrating attempts, we have no more luck in downloading than we did at Twec's site.

This time, we're determined. We go to HMV.com, a well-known Canadian site. Clicking past the free download's page, which, like the other sites we've seen, features a free download of an Everclear single; we find the pay-for-play page.

"This can't be. We call customer service, and, to our relief, they actually answered the phone."

Familiar with the routine, we have to upgrade both Liquid Audio and Windows Media (haven't we did that already?). Finished upgrading, we return to the pay-for-play page and scanned the download instructions for HMV that are outlined in four steps. Instructed to find what we wanted first, we'd already made up our minds that we'd try out D'Angelo's "Voodoo," listed at $10.52. Clicking on the "buy it" button, we were ready for the next step, which entailed retrieving our download wallet. Once done with that, we were required to download a software called the Music License Manager and then install the Windows Media Player itself. This done, we were promptly notified that we had to fill out the new-customer form. But of course, how could we forget? Now, 25 minutes into the process with D'Angelo just a few more clicks away from our grasp, we finished up the form and worked our way back to the wallet. But wait. Twec is telling us that we forgot to download the Media Player. We though we'd done that. Back to the Media Player. Repeating the process all over again—this time satisfied that we'd followed the instructions to the letter—we return to our wallet. The same message pops up, but we didn't think we'd have to know which one to pick out—assuming that the one checked was our default number. Not so, said the customer-service rep. On that note, she said she'd get back to us with the right information so we could download the appropriate player. In the meantime, we'd paid $10 for a download we have yet to see.

In terms of downloading format, Liquid Audio by far seems the most user-friendly. "We've been doing this longer than anyone else," says Charlie Prevost, VP of retail marketing and promotion. "Most of our competitors and the record labels have only been at it for a year and a half. We've learned through bitter and difficult experience how to move forward. It's a very complex process that will get better over time."

The last site we visited in our attempts to download was Liquid Audio. To our delight, upon following the onscreen instructions (including billing and downloading information), in less than eight minutes we were able to kick back and listen to our digital copy of N.W.A.'s "Straight Outta Compton." Not only that, the site sent a very nice thank you e-mail for purchasing an album.

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RETAIL REACTION
Continued from page 76
month will greatly improve its chances of success."

KIOSKS ARE COMING
Musicmaker.com is currently offering digital downloads for custom CDs on secure MP3 and Windows Media files for 50,000 to 60,000 of close to 160,000 tracks from indie labels and 60,000 from EMI, according to chairman and CEO Raju Puthukarai. The long-delayed kiosk program is being finalized, and Puthukarai hopes to have a final prototype before year-end, with a multi-retailer test in the first quarter of 2001. "The success of major promotions this year for the Beastie Boys and Jimmy Page and the Black Crowes shows the custom-CD business is viable," he says. The company also did all the manufacturing for some 800,000 units of the Pizza Hut/CDnow custom CD earlier this year and did all the work for the 5 or 10-track Pepsi summer custom-CD promo with tracks licensed from Warn Er Music.

Retailer feedback on the Red Dot Net kiosk program to date is varied. "In our Berkeley [Calif.] store, there's a lot of interest but no buying," observes Stan Goman, CEO of the 114-store Tower Records chain. "These machines that make the CDs are not cheap, and it will take a lot of sales to recoup the investment. The real issue is if the consumer is going to pay up to $2 a song for those artists the major labels are going to make available, which would price a custom CD higher than our packaged goods."

At Trans World, with more than 1,050 music outlets, CFO John Sullivan feels it's too early to judge results with the limited content to date. "It will be interesting to see how the expanded titles from three of the top label groups plays out in consumer demand this season," he says. "We didn't have high expectations but are encouraged by what we've seen so far."

For the Musicland Group, vice chairman Gil Wachsman reports that the five stores involved in the test have seen mostly special-order business, which is very encouraging. Two of the Sam Goody outlets are in Manhattan and the other three in California, including Universal Studios City Walk.

Online business as a percentage of overall revenue is growing nicely for the click-and-mortar retailers. Wherehouse has the big advantage with Checkout.com, where Sobeck notes that, "From an economic perspective, preorders of top new releases have increased dramatically, and we see this coming holiday season as a real test for Checkout."

ONLINE DISPLACES RECORD CLUBS
Towerrecords.com online business "is doing quite well," according to Goman. "It's replaced the record clubs, and pres- orders also are a benefit," he says. "Our online business has doubled this past year and should represent about 5% of total volume. Our challenge now is to make it profitable. We haven't wasted a ton of money on marketing, but we just updated the site in September and will add more automation this quarter. Doing our own fulfillment makes it a lot easier."

TWEC.com, the online arm of Trans World Entertainment, has been active for about two years and is contributing more volume each month, reports Sullivan. "We're working on a branding initiative that will bring one Web site into all 850 mall stores—including the recent Disk Jockey acquisition—by the third quarter of next year."

For online retailers like CDnow, it's a slow but steady process. Merchandising VP Tracie Reed, who joined about two years ago from the Musicland Group, notes that for the holidays the Web site will offer more than 70,000 title tracks from indie labels and some major artists for singles downloads. Since the launch last December, it now works with Valley, Alliance and other major distributors to provide customers with a mix of 70% catalog and 30% new releases from a total industry database. Volume for the six months ended June 30 was more than $78 million, she adds.

At iCrunch.com in London, the company says it has formed partnerships with companies such as AOL Europe, Emusic.com, Netscape Online, Diamond Multimedia Aloud.com, and MP3player.co.uk. It reports increasing sales from outside the U.K. and is bolstering its content with lifestyle news to strengthen its appeal to young consumers.

100 PARTNER SITES
The digital-singles and custom-CD download markets are expanding more slowly. Wayne Parker, founder and president of Amplified.com, the first business-to-business revenue-sharing site, reports the company now has more than 175,000 licensed tracks from indie labels and some major artists for singles downloads and custom CDs. "With a 50/50 split on revenue, we've seen the..."

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RETAIL REACTION
Continued from page 96

most transactional success from brick-and-mortar partners TWEC and Check out," Parker says, "and from online retailers CDnow and Music.com. We’re currently working with more than 100 partner sites, recently adding Yahoo and MSN, among others."

iMix was the first online entity to license tracks from top BMG and Sony artists, notes CEO David Gould. "And both are now among our largest shareholders, along with Clear Channel, where we hope to roll out with their 850-plus radio stations in the fourth quarter."
iMix just introduced two new technologies, JustinTime CDs, which will enable any label to offer any cut-out album to be "digitized on demand," and Custom DVD, where consumers can choose their own content for video on demand, with Alanis Morissette the first project. A recent deal with Beverly Wilshire Filmworks will offer early Bruce Lee and Jackie Chan releases at $30 for any two films on one DVD.

CUSTOM ALBUMS VS. SINGLES
At eMusic.com, CEO Gene Hoffman reports that more than 130,000 tracks are now available from 60-plus indie labels "with major labels making some content available for the coming year," he says. "It's still 60/40 demand for custom albums vs. singles, with download music providing about $1.2 million of $3.8 million revenue in Q1 [ended June 30]." Hoffman sees a new subscription service launched in August changing that ratio. Consumers have unlimited access to the entire catalog for downloads at $19.99 for one month, $14.99 a month for three months, or $9.99 a month for a full year.

Summing up the feelings of many in the marketplace, Hoffman says, "The next three years will be the most exciting ever for the online music market. With MP3 and Napster facing the music, all the things that others and we have been pushing are going to happen. There's a creative jujitsu in the market and a recipe for more success. This may be the last good old-fashioned retail holiday season, with online business taking an ever larger share of revenues."
Both Sides’ Reaction To FTC Report Valid, But Final Say Must Fall To Parents

RETAIL DEADLINE: Sen. Joe Lieberman, D-Conn., has given retailers six months to clean up their act when it comes to selling and renting R-rated movies to children. In a three-page letter to entertainment and retail leaders Oct. 31, Lieberman says that with a few exceptions, “the nation’s retailers have significantly failed to meet the Federal Trade Commission’s [FTC] voluntary recommendations.”

Among the recommendations in the controversial report, which slammed Hollywood for marketing violent films to children, was the prediction that retailers “adopt tough, uniform, self-enforced codes of responsibility.” The codes, the report says, would ensure that inappropriate material wouldn’t land in kids’ VCRs.

While Lieberman praised mass merchants Kmart, Wal-Mart, and Target for prohibiting the sale of R-rated video games to minors, he can’t understand why some retailers and movie theater owners haven’t come up with a plan to not only regulate themselves but to punish offenders.

But Video Software Dealers Assn. (VSDA) president Bo Andersen took issue with the letter, which he said lumped video stores into the problem instead of making them part of the solution. In fact, in a written response Andersen said the trade organization was “disappointed that the recent FTC report did not draw more attention to video stores’ excellent parental empowerment programs.”

The report did, however, acknowledge that video stores for the most part adhere to current rating guidelines and could not give a single example of a video store renting an R-rated movie to a minor, Andersen said. He also said that there are some R-rated movies that parents actually want their kids to see. “(In the past Andersen has referred to ‘Screamers Litt’ and ‘Saving Private Ryan’ as examples.) “The threats of heavy-handed government action to punish retailers who, in effect, place parental rights over government preference can only hurt the current ratings system.”

As this highly emotional issue continues to make news, the truth is both sides are right. Yes, Lieberman should be concerned that Hollywood marketers are selling slasher festivities to kids who aren’t even supposed to be allowed into the theater. But many are being brought in by their parents.

The VSDA should also be concerned that the government is serious about enforcing some kind of “codes of responsibility” for the benefit of kids’ access to violent content. However, the choice should ultimately be left to the parents, who are responsible for finding out about the entertainment their kids want to watch. All the good intentions and ratings put forth by Lieberman and video store owners can’t substitute for parents taking a proactive role.

‘BABY’ DEAL: Buena Vista Home Entertainment International has picked up distribution of the Baby Einstein Co.’s video series for the U.K. and Ireland. The first two titles in the series, “Baby Mozart” and “Baby Einstein,” are currently in stores in the region, and the other four titles in the series will be released there next spring. The line is distributed by Artisan Home Entertainment in North America.

PROTECT AND SERVE: Macrowision Corp. has re-upped with Paramount Home Entertainment to provide copy-protection services to the supplier for five years. The deal covers all DVD and VHS titles.

The company also announced a similar deal with Italian video producer and distributor Alfadis Entertainment S.p.A. Under the Alfadis agreement, Macrowision will copy-protect the company’s DVD titles. Alfadis Entertainment specializes in independent animation films.

MATTEL USES VIDEO CASH: The VSDA’s Video Cash promotion has been picked up by Mattel Interactive. Under the promotion consumers receive coupons good for free rentals at participating dealers. Mattel will package two Video Cash coupons inside upcoming titles “Arthur’s Camping Adventure,” “Scooby-Doo Showdown In Ghost Town,” and “Scooby-Doo Phantom Of The Knight.” Mattel has committed to distributing the coupons through Aug. 31, which should amount to more than 198,000 in circulation.

British DVD Retailer DVDplus.com Ties Profits To Customer ‘E-Tips’

LONDON—In an innovative move to stand out in the Internet retail crowd, British DVD retailer DVDplus.com has abandoned any attempt to make a profit. Instead the company is asking its customers to leave it an “E-tip” for providing them with excellent customer service.

In October, the Web site cut the price of all its DVDs to the wholesale cost, with the site’s total profit depending on whether the customer leaves an E-tip. The site also charges postage and packing at cost.

When ordering, customers are given suggested gratuities that are calculated for each purchase. The range is from 5% to 20%. Customers can also put in their own amount in a box located at checkout.

“We were fed up being tarred with the same brush as other Internet retailers who basically haven’t got their act together as far as service is concerned,” says the site’s managing director, Bryan Welsh. “It is working tremendously well, and we think we will double our business this month.”

But Welsh says the first few weeks of the plan created some anxious moments.

The U.K. is fast known as a nation of tippers, so we were nervous when we launched the scheme,” Welsh says. “But now that people had got used to the idea, 60% of them are giving us a tip, and the rate is well over 2 pounds ($2.92) each time.”

The E-tip idea was brought up at a brainstorming session a few months ago when Welsh and his sales directors were trying to work out how to counter cutthroat DVD pricing on the Web and at traditional retail.

“The idea stemmed from a promotion by the iTunes hotel chain last August, which said ‘Book a room and pay what you think it was worth the next day,’ he says. “We were in a situation where our margins were falling, but we found that the competition was failing to deliver a decent service. So we thought, ‘Why not be judged on our service alone?’”

To date, DVDplus has attracted 1,000 customers a month since launching 22 months ago, Welsh says. Since implementing the tipping plan, more than 3,000 customers now use the site each month.

“We are all fighting for market share, and this is the way we think we will get more,” Welsh says. “Effectively, we’ve said to our customers, ‘If you think we’re good, you have to pay us something so that we can stay in business. If you don’t think we’re good, don’t pay us, and we won’t be around for long.”’

By Eileen Fitzpatrick
## Billboard Top Video Sales

**Billboard Top Video Rentals**

### NOVEMBER 18, 2000

#### Top Video Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
<th>Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
<th>Sales Rank</th>
<th>Sales Change</th>
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<tr>
<td>1</td>
<td>U-571 (PG-13)</td>
<td>Universal Studios Home Video</td>
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<td>Sony Pictures Home Video 20349</td>
<td>Jack Black, Lee Tergesen</td>
<td>100,000</td>
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<td>14</td>
<td>FINAL DESTINATION (PG-13)</td>
<td>New Line Home Video</td>
<td>Warner Bros Home Video 5057</td>
<td>Olivia Newton-John</td>
<td>100,000</td>
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<td>LOVE &amp; BASKETBALL (PG-13)</td>
<td>New Line Home Video</td>
<td>Warner Bros Home Video 5045</td>
<td>Omar Epps</td>
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<td>16</td>
<td>ANNA AND THE KING OF THE PANDA (PG-13)</td>
<td>Fox Home Entertainment</td>
<td>Fox Home Entertainment 20040</td>
<td>Julie Powell, Carol Kane</td>
<td>100,000</td>
<td>-19</td>
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<tr>
<td>17</td>
<td>JURASSIC PARK (COLLECTOR'S EDITION) (PG)</td>
<td>Universal Home Video</td>
<td>Universal Home Video 20323</td>
<td>Sam Neill, Laura Dern</td>
<td>100,000</td>
<td>-20</td>
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<td>18</td>
<td>THE SHAMANISH REDEMPTION (R)</td>
<td>Columbia TriStar Home Video</td>
<td>Columbia TriStar Home Video 25013</td>
<td>Al Pacino, Dennis Quaid</td>
<td>100,000</td>
<td>-21</td>
</tr>
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</table>

### Notes
- **Billboard Top Video Sales**: Compiled from a national sample of retail store sales reports. It lists the top-selling videos on Video Lib/E, sales of 50,000 units or more, and sales at suggested retail.
- **Billboard Top Video Rentals**: Compiled from a national sample of retail store sales reports, collected, compiled, and provided by RIAA. It includes rentals for theatrically released programs, and at retail for video releases.
- **Rental Sales**: The rental sales report includes data on the number of copies rented at retail for theatrically released programs, and at retail for video releases.
- **Suggested Retail Prices**: The suggested retail prices are provided for each video, along with the sales rank and change.
approximately 45 million Region One DVDs had been imported from the U.S., with half sold in Europe and the remainder sold in the rest of the world.

To curtail the problem, some suppliers are incorporating the Regional Code Enhancement (RCE) on some Region One discs sold in North America to make them unplayable on modified or "chipped" machines in other territories.

While it is unclear which discs will include the enhanced code, Columbia TriStar Home Video’s "The Patriot" is believed to carry it. But executives at the supplier would not confirm that the title has the RCE.

Video retailers in the U.K. welcome the code, some estimates say imported Region One discs represent 15% to 50% of the total U.K. DVD market.

The availability of Region One discs has even forced some retailers to adjust their businesses. Bryan Welsh, managing director of U.K.-based Internet retailer DVPplus.com, for example, says his company was forced to move to an "E-tip" business model, where consumers leave a tip based on the quality of service (see story, page 99). The site moved to the tipping model to compete with Region One E-tailers such as Canada-based DVDBoxoffice.com. In addition, DVDBoxoffice offers free shipping worldwide and prices products in 19 different currencies.

Tower Records head of video, computer games, and books Tara Gordon says the new code will help the sale of Region Two discs sanctioned for the U.K. "The regional coding will take a while to take effect, but I think that in about three to four months we will see a significant increase in Region Two sales," she says.

However, Chris Jenkins, editor of Britain’s Total DVD, is convinced that the code is "a last-gasp" attempt to stem the tide of Region One DVDs and will have little effect. "I've already had an E-mail from a reader saying that he has got a Region One copy of 'The Patriot' and it plays fine on his modified Pioneer DVD player," Jenkins says. "I believe all that is happening is that companies are attempting to use the system already employed by labels such as Disney."

Buena Vista Home Entertain-
ment Europe senior VP Rob Jongmans confirms that the company is considering incorporating the enhanced code on Region One DVDs, but a decision hasn't been made. "The real issue we are facing is that eventually we have to synchronize release dates between Europe and the United States," Jongmans says. "This is not going to happen overnight, so we are going to be stuck with coding product for a while."

But Warner Home Video VP of marketing Steve Nickerson downplays the whole issue. He says Warner has not put enhanced coding on any product but is testing the process, which seems to work so far. "I don't know if this is that big a deal," he says. "This is another way to do regional coding in the authoring process, but we haven't changed any of our policies with regard to imports, and we still discourage Internet retailers from selling outside of their territories."

He says that regional coding is required by censorship standards and regulations in certain territories, a situation that is unlikely to change. "People may not like them [the regional codes], but that is what is required at the moment," he says.

Nickerson also isn't convinced of the size of the market for Region One discs in overseas territories and points out that consumers want local-language product, which often isn't available on Region One discs. Most Region One discs have Spanish subtitles, with a few listing French subtitles as well.

The Internet-savvy, however, remain eager as ever to get their hands on Region One product. At the dvitimes.co.uk site, for example, there are several remedies posted to play discs with the enhanced code.

"Looks like the code implementation here may have been a waste of time and money on Columbia's part," says site editor Colin Polonowski. "And it's made very little difference to almost every multi-region DVD owner in the country."
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Nov. 12, Cammy Awards, Alabama Theater, Myrtle Beach, S.C. 770-448-8439.
Nov. 15-20, Jamaican Film and Music Festival, Wyndam Hill, Montego Bay, Jamaica. 323-938-2304.
Nov. 19, Bogart Backstage: On Tour For A Cure, Barker Hangar, Santa Monica, Calif. 213-639-6100.

DECERN
Dec. 5, Recording Academy Of New York Heroes Award, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Hotel Roosevelt, New York. 212-245-9440.
Dec. 6, Spirit Of Music Award Dinner, hosted by the UIA Federation of New York and the Music for Youth Foundation, the Pierre, New York. 212-836-1488.
Dec. 6, 10th Annual EMA Awards, Barker Hangar, Santa Monica, Calif. 310-201-5033.

JANUARY

FEBRUARY
Feb. 22-24, 7th Annual College Urban

Music Fest Black History Month Celebration, Atlanta University Center, Atlanta. 770-908-6102.

MARCH
March 14-18, South By Southwest Music Conference And Festival, Austin Convention Center, Austin, Texas. 512-467-7078.
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LIFELINES


Robyn J. Ryland to Gregory A. Sanders, Nov. 5 in Englewood, N.J. Bride is associate director of pub-licity and media relations for Capitol Records.

Jeff Beres to Eve Glass, Sept. 23 in West Palm Beach, Fls. Groom is the bassist for the recording act Sister Hazel.

CELL-PHONE TONES RING UP FINNISH PROFITS
(Continued from page 95)

Maija Kuusi, the Helsinki-based managing director of BMG Finland, says, “This service is a fantastic way of differentiating ourselves in the mar- ket and gives our product an edge over our competitors. It’s also one more revenue stream, which is a great bonus.”

“Absolutely Hits 3,” which is only available in Finland, comprises 18 songs, including Rob- bie Williams’ “Rock DJ,” The Streets’ “Can’t Go Wrong,” and Leona Lewis’ “A Moment Like This.”

“Marry Me,” the annual Valentine’s Day special, comprises 20 songs, including Kelly Clarkson’s “A Moment Like This.”

Copyright remuneration have been deducted, in split three ways among EMI, BMG, and Akkuniti.

“Since the rings have been a business for publishing companies, comments EMI Finland’s Helsinki- based managing director, Remppa Koivumaki. “This is a great mar- keting tool, and labels can use ringing tones for their benefit.” Using Akkuniti’s reporting system, the labels are able to retrieve information about the geographical location of the people who download the tones and when they perform the downloads.

FOR THE RECORD

A story in the Oct. 21 issue of Billboard (“-FYrd Exits To Praise”) referred to PolyGram Sweden and to Universal’s Swedish distribution operation. Both references should have been to the respective Danish compa- nies. Jan Degener is managing director of Sony Music Denmark, not Sweden.
Classical Holds On To Radio Niche
Nonprofits And The Internet Offer Ways To Survive On-Air

BY FRANK SAXE

NEW YORK—As radio corporations become larger and prices paid for stations grow as well, the need to program those stations with money-making formats is putting pressure on niche formats, many of which are fighting to survive. Classical music is one such format fighting to stay on the air.

Its existence is tenuous, say many in the niche. For instance, Cox Radio purchased WTMJ Miami for $100 million with plans to end its classical format. When the community protested, Cox relented, although it replaced most of its live-on-air personalities with voice-tracking.

“I applaud them for at least trying, but I don’t think they’re going to succeed,” says one classical station owner. “I give it six months, then they’re going to have to throw in the towel.”

To stay on the air, a number of classical radio stations are finding innovative ways to continue, whether it is by selling themselves to a not-for-profit or creating new incarnations on the Internet.

There are roughly 37 commercial classical radio stations in the U.S., according to The M Street Journal, which tracks station formats. The number of commercial classical stations has always been small; its highest level came in 1992, with four dozen stations.

However, in the past decade there has been a steady decline in noncommercial classical FMs, falling from 275 in 1992 to 108 today. The decline is largely due to NPR stations shifting from classical to news/talk programs.

CONRAD

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In a blend of altruism and savvy bookkeeping, some stations have found a long-term solution by selling themselves to not-for-profit groups who vow to continue classical programming.

The idea was first hatched in 1994, when KING-FM Seattle founder Dorothy Bullitt donated the station to Beethoven Inc., a nonprofit consortium comprising the Seattle Symphony, the Seattle Opera, and the Corporate Council for the Arts. The consortium maintains the format and shares the station’s profits (Billboard, April 2, 1994).

The latest example is in Cleveland, where WCLV this month created a “safe harbor” for classical music on the city’s FM band.

As part of a three-way deal with Clear Channel Communications, religious broadcaster Salem Communications, and the station, WCLV changed frequency and gained a sister AM station that will simulcast the FM. It also got a “big pile” of cash, says WCLV president Robert Conrad, who co-founded the station in 1962.

Conrad says he only began to consider selling the station after various corporations began knocking on his door, “and they quoted these absolutely obscene prices.” But one thing kept him from selling: “If we accepted one of these offers, the classical format would go away.”

At the beginning of radio’s consolidation, Conrad says, he nearly sold the station to a buyer that vowed to keep it classical. They shook hands on the deal on a Friday, but by Monday he had changed his mind. “We put our heart and soul into this operation, and we wanted it to continue.”

But with the offers continuing to roll in, Conrad says, “we started to look at ways to take advantage of these elevated prices.”

Under the deal, the new WCLV Foundation will be run by the current owners and the corporation that operates the market’s public radio and TV stations. WCLV will be for-profit, with its proceeds going to five local cultural institutions, including the Cleveland Orchestra and the Cleveland Institute of Music.

“We have run this station for 38 years, and we wanted to give something back to the community. We wanted a legacy,” says Conrad, who started in radio at small-town country music station in Kanka-kee, Ill., at the age of 14. Financially, he says the cash proceeds plus the tax credits made the idea even more palatable to him and his partners.

The AM station will be owned separately by Conrad, executive VP Richard Marschner, and senior VP Dennis Miller. Conrad predicts its 1420 AM signal will be as good as the current FM once digital broadcasting begins.

WCLV’s audience has increased fairly consistently over the past few years. It now earns 170,000 listeners a week. It has been profitable since the third year it was on the air. Still, Conrad concedes that: (Continued on page 108)
### Adult Contemporary

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<td>TAKING YOU HOME</td>
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<td>BACKSTREET BOYS</td>
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### Adult Top 40

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<th>No.</th>
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<td>1</td>
<td>WITH ARMS WIDE OPEN</td>
<td>CREED</td>
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<td>2</td>
<td>PINCH ME</td>
<td>BARENAKED LADIES</td>
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<td>3</td>
<td>IF YOU'RE GONNA LEAVE ME NOW</td>
<td>MATCHBOX TWENTY</td>
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<td>4</td>
<td>BENT</td>
<td>MATCHBOX TWENTY</td>
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<td>5</td>
<td>YOU'RE A GOD</td>
<td>MATCHBOX TWENTY</td>
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<td>6</td>
<td>KRYPTONITE</td>
<td>HOOVERPHONIC</td>
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<td>WANDERLUST</td>
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**Dido's Here With Me.** Arista recording artist Dido makes time before a recent concert to hang out with staffers of the Marketing Factory, which produces a weekly series for ChickClickRadio.com; the series also airs on top 40 stations around the country. Pictured, from left, are show producer Michelle Madden, Dido, and "Chick-Jockey" Jennifer Faison.

**Sweet Deal.** Beck Records recording act the Syps purchased a visit to KVSR (Star 101) Fresno, Calif., during the Charlie and Athena morning show to present $10,101 that they helped raise to save Rotary Playland at Roxing Park, a local family amusement park that first opened in 1961 and has fallen into decline in recent years. Things got stick when Athena "sweetened" the deal by pouring a bottle of syrup on guitarist Pat Walton. Pictured standing, from left, are bassist Adam Pike, KVSR's Charlie, Beck Records director of promotions Rick Rubben, drummer Tommy Montes, guitarist Todd McCool, and KVSR's Athena. Kneeling, from left, are vocalist Orion Walton and Walton.

**Bon Jovi's Back.** Island Recording act Bon Jovi recently performed a special show for WHYI (Y-100) Miami listeners, who were treated to an intimate performance by the band that included songs from its platinum-selling current album, "Crush." Bon Jovi kicks off its first U.S. tour in five years on Nov. 3 in Charlotte, N.C. Pictured, from left, are Jon Bon Jovi, WHYI PD Rob Roberts, Bon Jovi guitarist Richie Sambora, and Island/Def Jam's Ken Lane.
large corporate media companies could not survive on classical alone. They pay so much money for these stations, they cannot afford to have a lower billing format, because Wall Street is watching." Bonneville Broadcasting is among the few companies that owns classical stations, including KDFC San Francisco and WGMS Washington, D.C. "The future for over-the-air classical broadcasting is in this kind of situation. This is the way they can be preserved if the owners want to do that," says Conrad, adding, "the format has got to have a safe harbor."

GO CLASSICAL

In November 1997, Puccini's "Madama Butterfly" was replaced by Nine Inch Nails' "Closer," as WQRS Detroit flipped to modern rock WXDG (The Edge). With WQRS off the air, Detroit became the largest market in the U.S. without a full-time classical station. Three years later, the situation was no different, with many cars sporting bumper stickers reading, "Detroit Needs Classical Radio." Seeing this, veteran Michigan broadcaster and advertising agency owner Robert Ottaway launched ClassicalMusicDetroit.com, an Internet-only station. The site's air staff is made up of Russ Hoff, Jack Goggins and Pat McNally—who all have former WQRS jocks.

"We were looking at filling a void," explains Ottaway. "I felt that because so many of the major corporate broadcasters were done, such as WQRS, that we could be viable from a traditional station but it could make sense on the Internet." Ottaway says he looked at the Internet success of WGMS Washington, D.C., where even though the station could be heard over the air, it was one of the highest-ranked stations.

ClassicalMusicDetroit.com will follow the traditional broadcast model, with classical announcers who give local weather and read local advertising. The goal is to differentiate the station from other Internet stations. In a city where the automobile rules, Ottaway is keeping tabs on what the car makers are doing. He points out that General Motors is looking at installing a "GM Radio" in-dash radio function into its OnStar feature, which will soon add E-mail to its mapping capabilities. Ottaway concedes that if the still owned a traditional AM or FM signal, he would probably not program it with classical music. "The whole radio business has come down to greed. But filling a void is not a stupid idea, it's an economic need that can be served and because we're serving a community need."

FROM FM TO AM

In the early days of FM radio, many of the first stations on the air were classical, as programmers seized the opportunity to put the complex music onto a medium that provided a more crisp listening environment. Today, there are just six classical stations on the static-laden AM band. One such station is KXTR (Classical 1250) Kansas City, Mo.

After calling 96.5 FM home since 1959, KXTR migrated to AM on Aug. 17, when its newest owner replaced Bach and Brahms with BBMak and Barenaked Ladies. The station that had been 100,000-watt FM was now 25,000 watts by day and only 3,000 by night.

Community outrage ensued. The local newspaper was filled with scathing letters accusing Entercom Communications of putting profit over quality programming. Among the letters was one that said the station was "closer" than any new FM station.

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"I think classical could be the format of the future," says Neas. "We were showing nothing but growth with our ratings. It's most promising. One letter was from the huge [radio] corporations, and it's an ideal format to reach aging baby boomers who don't want easy listening."

"The format is becoming less "stuffy" to appeal to a broader audience. There are some music snobs, but if you get even a handful of people to listen to Bach, Beethoven, and Mozart in the climate we live in today, that's quite a feat in itself."

A LABEL VIEWPOINT

"Stations that are doing well do so because they have a tightly focused playlist and they're in markets where there has traditionally been one or two classical stations," says Sony Classical VP of promotions John Vernile. He cites stations such as KDFC San Francisco, and WTMJ Miami, which goes after younger listeners with its "Bach & Roll" morning show.

"Much of the classical audience is literally dying off," says Vernile, who thinks a lack of music education is making it difficult for a new generation to find the format. "Less and less people know anything about the format, so the challenge is to integrate ways to draw audiences in who aren't deeply aware of classical.

He believes stations should continue the trend toward adding more crossover artists, such as Charles Church and Sarah Brightman, to open the format to younger listeners. "If more people are involved in embracing the top profile or developing artists and people get more excited about the music and the station, the healthier classical music and classical stations will be."
A futuristic fantasy world is musically captured in Orgy's latest hit, "Fiction (Dreams In Digital)," the single first off the group's second Elementree/Reprise album, "Vapor Transmission.

Orgy's guitarist/synthist Amir Derakh says, "Our producer Josh Abraham had a lot of time that he was working on his keyboard, and we were like, 'Yeah, cool.' I mean, we had no idea what it was going to sound like, but everybody just kind of kept going on it for awhile until finally it started turning into what became "Fiction." Once we came up with the chorus, we knew at that point that it had single potential.

The lyrics of the single, which is No. 8 on this issue's Modern Rock Tracks chart, are "more left up for interpretation. I think it's a story about change. We always base our stuff on fantasy, but we also base a lot of stuff on reality. It's sort of disguised in the lyrics. We really don't want to just paint one picture. We'd like everyone to look at it and sort of make up whatever they want out of it." The song's spacey pop sound is a different musical experience in comparison with the rest of Orgy's heavier rock leanings, says Derakh. "It's got a different flavor than what we would pop off. But it's totally in our style. We have a lot of things that we are not able to do it if we weren't into it. Whatever our next single is going to be, it's definitely going to be harder."

But Orgy will never tailor its music specifically to radio, Derakh says. "We're just trying to swim upstream. I don't want to fit in with all these other bands. It's not an easy thing, and I'm not saying that we're the only band doing it either. We want to do it because people that will be into us are going to be hardcore in us."

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**Billboard**

**Mainstream Rock Tracks**

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<th>TRACK TITLE</th>
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<tbody>
<tr>
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**Modern Rock Tracks**

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<td>HOMERAGEH (IN MY HANDS)</td>
<td>FUELL SOMETHING LIKE HUMAN</td>
<td>3 weeks at No. 1</td>
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**Placebo**

(Continued from page 58)

of local Virgin labels, says the band has stepped up to 3,000-capacity venues on this tour, with some 50,000 tickets sold.

In Australia and New Zealand are scaled for the new year, with another trek across the continent already confirmed for March — by which time, "Kid 84 K," will be in circulation — and festival dates are planned for next summer.

"The band has been working incredibly hard and is doing it in the true way of a rock band, playing live and playing an exciting show every time," says Virgin international marketing manager Orgie Agostinho. "Every time they go around and visit a territory, we see an increase in the fan base. We had 2½ months of setup on this record. They realize [their] recipe for success takes more than just writing and playing music, and it's really paying off."

Stephen Lueck, music editor at top 40 station WDR Eins Live, serving North Westphalia in Germany, says that while the station is playing several Placebo tracks, "Save To The Wage" is "perfect for [daytime] because it's got an 80s attitude and a strong melody." He adds that the station is staging some concerts by the band during November, limited to an exclusive audience of 120. "You can buy tickets for it," says Lueck. "It's a monthly event, and we have [been] Molek and Travis on before. The whole team here likes the band very much; [it's] perfect for our mix."

Chris Green, buyer for Sony Sound in Lincoln in England's east midlands, says that Placebo's hard-touring determination is extending the shelf life of "Black Market Music.

"It's kept selling it one more. I mean, 'Without You I'm Nothing' sold down almost immediately," he notes. And there's another two potential singles on the album, so it's probably done better than we thought." Virgin plans to release "Black Market Music" in the U.S. next April, building on interest in Placebo that saw it co-headline dates with Sublime and the Red Hot Chilly Peppers in spring 1999, doing "85% business" at the box office, according to a release. "Without You I'm Nothing" peaked at No. 20 on the Heat-seed chart in Billboard's Feb. 20, 1999, issue.

"A major part of this being so successful in Europe is not having a conflict of interest," says Agosthino. "It means they've had time to tour properly in Europe. They'll be able to go to the U.S. when the tour is over and then if it's good, they'll set up a nice vibe [there] for this record."
Music Video Programming

‘Thirty Frames Per Second’
A Must-Read For Video Fans

Music Video Book: “Thirty Frames Per Second: The Visionary Art Of The Music Video” is a new book that’s a must-read for any fan of music videos.

Each chapter contains the director's biographical information, interviews, and stills from the director’s more memorable videos.

There are 61 directors featured in the book, including Joe Atkinson, Chris Cunningham, Jonathan Dayton and Valerie Faris, Nigel Dick, Paul Hunter, and many more.

There’s also a select videography of the featured directors. The book’s foreword was written by music industry veteran Jeff Ackeroff, and the preface is by R.E.M.’s Michael Stipe.

“Thirty Frames Per Second” covers directors who’ve made their mark in music videos from the 80s to the present. Unfortunately, the book can’t be considered entirely comprehensive, since it omits some influential directors like Russell Mulcahy, Julien Temple, Bob Giraldi, Wayne Isham, Lionel C. Martin, and Steve Bavini.

Despite these omissions, “Thirty Frames Per Second” is just like many of the music videos it spotlights: visually stimulating, easy to digest, and filled with images that linger long after the first impression.

PRODUCTION NOTES

Nashville

Trey Fanjoy directed Tommy Cochran’s “So What,” Sons Of The Desert’s “Everybody’s Gotta Grow Up Sometime,” Tamara Walker’s “Didn’t We Love,” and Billy Gilman’s “Okay.”

Jim Shea directed John Anderson’s “Nobody’s Got It All.”

Jon Small directed Collin Raye and Bobbie Eakes’ “Loving This Way.”

David McClure directed Yankee Grey’s “This Time Around,” Trent Gunnar & The New Mob’s “New Money,” and Ricochet’s “She’s Gone.”

Gregg Horne directed Lee Ann Womack’s “Ashes By Now.”

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BOXTOPS
R. Kelly, I Won
W. Jay, On Fire
Backstreet Boys, Shape Of My Heart
Ludacris, What’s Your Fantasy
Spice Girls, Fool
Lindsey Buckingham, Rialta
T. Jones, Between Me And You
Jennifer’s Child, Independent Part 1
J. Jett, Just Wanna Love U
B.O.B.
Lindsey Buckingham, My Generation
See By Your Face, Hidden In My Heart
Ruff Endz, No Peacock
Blink-182, Miss O’Day
Kenny Loggins, Let It Be
Tracy Perri, Know It
Zac Brown Band, Tendin To Giants
Kenda Hauck, Hard To Love
Jason Andrulis, Everything’s Gotta Be No
Barry Adamson, I’m A Man
Guns N’ Roses, Elizabeth, It’s the Same Old Thing
R. Kelly, What You Think
Semi-Charmed Life
50 Cent, Just Now

NEW ONS

Stevie Wonder, Lucky 4 You / That’s Just My Jam
Santana, How Can I Forget
Twist Summer, I Never Have

Continuous programing
1590
New York, NY 10036

EXXON Featuring Fabio, You Have Me
Macy Gray, Still
3 Glibber, A Perfect Circle
Lighthouse, Hanging By A Moment

Continuous programing
1700
Toronto, Ontario MSW255

Jazz – I Just Wanna Love U (NEW)
King Calib Steelie, She’s On Fire (NEW)
L. Cool J, You And Me (NEW)
Maryam Moore, Four Piece (NEW)
* ‘N Sync, This I Promise You
Barry Adamson, Independent Part 2
Spice Girls, Fool
Snow, Everybody Wants To Be Like Eminem, The Way I Am
Paula Abdul, Just A Girl
Green Day, Wake Me Up
98 Degrees, Give Me Just One Night
Ricky Martin, She’s The One
Trastebocheros, American Psycho
Barbara Streisand, Overboard
Barbara Streisand, O Pippa
Limp Bizkit, My Generation
The Outfitting, Original Prankster

2 hours weekly
3990
Main St
Long Island, NY 11217

Jazz – I Just Wanna Love U
Jeff Scott, Getting Over The Way

eye
Lil’ Kim, We Can’t Stop
Ricky Martin, She’s The One
Dolly Jones, This Kiss
Drake, Said, Snap
Buzz Bum, Spanish Guitar
Limp Bizkit, My Generation
The Outfitting, Original Prankster

CITY MUSIC CHANNEL

15 hours weekly
10027
Oakland, CA 94603

CEO’s Club, Independent Women Part 1
Shaggy, Oh Baby
Mack, Case Of The Ex ExOhSheena George Del Scott, Shine
Spice Girls, Fool
*Boyz II Men, No More Baby (By You)

Music Video Show, village People

*Boyz II Men, Oh Baby

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Every name you need. Virtually.
COPYRIGHT SUITS COULD SUFFER FROM LACK OF REGISTRATION

(Continued from page 5)

thrown out of court.

The implications of haphazard industry registration practices could extend to the recent lawsuits by the record labels of the Recording Industry Assn. of America (RIAA) against MP3.com and Napster.

Particularly in the case of the ongoing lawsuit between Universal Music Group (UMG) and MP3.com, there is reason to believe from the findings of the surveys that UMG might have been able to bring forward a larger number of recordings whose copyrights had been infringed had they been registered.

The recordings chosen for Billboard's survey are from several different charts—60 top-selling albums from four Billboard charts from January and June 1999. To ensure a wide spectrum of musical tastes and preferences, the survey includes a total of 40 albums from two "critics' favorites" lists—The Village Voice's Pazz and Jop polls for 1998 and 1999.

The majority of the recordings surveyed were on imprints distributed by the five U.S. major-label companies. Of the 35 unregistered recordings, five were indie releases and four were from an indie label partly owned by a major-label company. All of the companies with recordings cited in our search provided either a partial or incomplete list in their copyright registrations.

Under the Copyright Act, only if a recording has a prior-to-infringement Sound Recording (Form SR) registration is the copyright owner of the recording entitled to the highest level of legal compensation available under copyright infringement law— statutory damages and lawyer's fees.

All works, including sound recordings, are automatically copyrighted and protected upon first publication or release. Registration of copyright with the Copyright Office is no longer a prerequisite for court action. However, registration is encouraged by the Copyright Office because without it, the legal remedies available to the owners of those recordings are unavailable.

The owner of a recording that is registered "late"—after the infringement occurs—is only entitled to ask for "actual" damages in infringement suits and cannot collect lawyer's fees. The determination of actual damages, say music industry lawyers sources, is a much more difficult thing to document than prove in court.

In the survey utilizing billboard-related titles, four samples of 1999 releases were chosen. The samples are a group of 15 songs on The Billboard 200's best-selling albums in the Jan. 23, 1999, and June 26, 1999, issues, and the top 15 best-selling albums on the Heatseekers charts from those dates. In that survey, 25% were not registered.

In the survey using The Village Voice's Pazz and Jop polls, the top 20 picks for 1997 and 1998 were chosen. In that survey, 41% of the recordings were not registered for copyright.

The information and reference divi- tion of the U.S. Copyright Office and the Library of Congress conducted the research on the registrations this summer and fall.

Recordings from 1997, 1998, and the first half of 1999 were selected because the online registration information on the Copyright Office's Web site is six to 12 weeks behind the date of the filing backlog. However, Joan Kaufman, chief of the information and reference division, says the Web site presents all available information and listings. Six of the 52 recordings surveyed were still "in process."

According to figures provided by the RIAA, more than 35,000 albums were released last year, a figure representing those released by major labels, national independent labels, regional and local labels, and by the owners of self-sold "home recording" recordings. According to SoundScan research, major-label releases in 1998 accounted for about one-tenth of the total number of Soundscan recordings. Of the 52 Library of Congress official says the percentage of non-registered recordings may even be higher than found in the two surveys. Sam Bryson, chief of the Library of Congress Sound Recording Research Center, estimates that in recent years, as many as two-thirds of all titles released have not been registered with the Copyright Office.

"We have statistics that show we received about 10,000 registered recordings," he says. "We didn't include registrations (Form PA) of individual songs, the underlying musical composition by music publishers and songwriters. We're talking about copyright registration of the sound recording itself. The low percentage does not represent a new development, he says. We started being registered for years. I've been concerned."

A senior RIAA official says he doesn't believe the reported low per-
centage involves major-label releases as it says that about a fifth of all SRs are completed when release is imminent, without exception, has been, is being registered.

"We don't have a policy of registering," says Neal Turkewitz, who is familiar with domestic and international piracy cases, says, "I can't think of any instance in any infringement lawsuit in which we've been involved where the record-
ings in question weren't registered."

Turkewitz says the RIAA has always pressured the record compa-

nies to make the importance of registration and believes member companies are compliant. "Maybe the figures reflect non-

compliance with the rules of a place where they don't bother to register."

How about the fact that without registrations, a court will throw an infringement case out? "That's an absolute fact; it's not something we've never faced with that situation."

He also says that in criminal piracy cases, registration is irrelevant, don't come into play, because the "statutory damages and lawyer's fees remedies only apply to civil cases."

"Turkewitz had some concerns that the courts "might be statistically irrelevant" or "skewed."

Library and Copyright Office officials can only guess why the companies are so inconsistent in sending in regis-

trations. Says Brokow, "It changes, first of all—a will be very consist-

ent about registration, and then there'll be a strike, or nothing. May-

be it's because of the turnover of person-

nel at record companies—you know, one person who's leaving might make sure the new person knows how important it is. Somebody else might not. Or the new person might be saddled with the old duties and simply not realize the consequences."

Copyright registration of a sound recording on a Form SR costs $80 and is required for copyright protection. For any copyright to be enforced, registration must be filed by the statutory damages and lawyer's fees. Registration is not available online, and you must mail completed online form SR to the Copyright Office and send along a cashier's or check made payable to the Register of Copyrights.

Copyright owners are not entitled to any relief (infringement suit) until the registration is recorded in the copyright office. The registration must be deposited with the Copyright Office within three months after the first publication of the work. The Copyright Office Circular 47 establishes the licensing of the Copyright Act, which became effective January 1, 1978, a work is automatically protected by copyright when it is created. A work is created when it is "fixed in a copy or phonorecord for the first time. Registration is required for copyright protection under the present law."

But the circular says there are "certain advantages" to registration, including to maintain an up-to-date list of the copyright claim. Except for cer-

tain foreign works, copyright registration must generally be made before an infringement suit may be brought. A registration may also provide a broader range of remedies for an infringement of copyright."

Besides registration, the Copyright Office offers the possibility of an "express deposit" option, whereby owners for the Library of Congress. While deposit does not affect remedies offered, Brokow says the percentage of remedies sent in as new release deposit copies is slightly higher than registrations. "I'll say about half of all albums released are sent in to us."

Below are the titles, artists, labels, and copyright owners of the recordings found to be unregistered by the Copyright Office.

Of the top 20 albums in the 1997 Village Voice Pazz and Jop poll, the following albums are unregistered:

2. "I Can Hear the Heart Beating As One," Yo La Tengo; Matador (indie—EMI then part owner).
3. "ly You Feelin' Sinister," Belle & Sebastian; The Enclave/Matador (indie—EMI then part owner).
4. "Dig Your Own Hole," The Chemical Brothers; Astralwerks (EMI).
7. "Ladies And Gentlemen We Are Floating In Space," Spiritualized; Arista (BMG).

Of the top 20 albums in the 1998 Village Voice Pazz and Jop poll, the following albums are unregistered:

3. "Moon Safari," Air; Source/Caroline (indie).
4. "The Boy With The Arab Strap," Belle & Sebastian; Matador (indie—EMI then part owner).
5. "In The Aeroplane Over The Sea," Neutral Milk Hotel; Merge (indie).

Village Voice List Of Unregistered Recordings

<table>
<thead>
<tr>
<th>Title</th>
<th>Artists</th>
<th>Label</th>
<th>Copyright Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holiday Man</td>
<td>The Flys</td>
<td>Delicious Vinyl/Tru</td>
<td>UMG</td>
</tr>
<tr>
<td>Donde Estan Los Ladrones</td>
<td>Shakkata</td>
<td>Sony Discos (Sony)</td>
<td></td>
</tr>
<tr>
<td>You've Come A Long Way</td>
<td>Baby</td>
<td>Fatboy Slim/Skim/Astralwerks (EMI)</td>
<td></td>
</tr>
<tr>
<td>Fairy Tales</td>
<td>Divine</td>
<td>Pendulum/Rud Angel</td>
<td></td>
</tr>
<tr>
<td>No Place That Far</td>
<td>Sara Evans</td>
<td>RCA Nashville (BMG)</td>
<td></td>
</tr>
<tr>
<td>Kill The Sky</td>
<td>Tatyana Ali</td>
<td>MJJ/Work (indie)</td>
<td></td>
</tr>
<tr>
<td>Vol. 2 . . . Hard Knock Life</td>
<td>Jay-Z</td>
<td>Aware Red Ink/Columbia (Sony)</td>
<td></td>
</tr>
<tr>
<td>The Whole Shebang</td>
<td>Sheldaisy</td>
<td>Lyric Street/Hollywood (Disney)</td>
<td></td>
</tr>
<tr>
<td>The Irish Tenors</td>
<td>John McDermott/Antony Kearns/Roman Tynan</td>
<td>Master-Tone/Point (BMG)</td>
<td></td>
</tr>
<tr>
<td>Train</td>
<td>Train</td>
<td>Red Ink/Columbia (Sony)</td>
<td></td>
</tr>
<tr>
<td>On the 6</td>
<td>The Stem</td>
<td>Backstreet Boys</td>
<td>Jive (BMG)</td>
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<tr>
<td>Venni Vetti Veci</td>
<td>J.A Rule</td>
<td>Murder Inc./Def Jam (BMG)</td>
<td></td>
</tr>
<tr>
<td>Soundtrack: Austin Powers: The Spy Who Shagged Me</td>
<td>various artists</td>
<td>Maverick/WB (Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td>Fembull</td>
<td>TLC</td>
<td>LaFace/Rasta (BMG)</td>
<td></td>
</tr>
<tr>
<td>Da Crime Family</td>
<td>Tru</td>
<td>No Limit/Priority (EMI)</td>
<td></td>
</tr>
</tbody>
</table>
Actress and activist Christopher Reeve recently delivered the keynote speech at the closing luncheon of the State of the World Forum in New York. The luncheon served as the global kickoff of the "One Song, Many Voices" Worldwide Sing. Nearly 25,000 people, school, and community choirs are expected to participate in May 2001 by singing the song written by Mark A. Williams, chairman of the "One Song, Many Voices" Foundation. Shown at the event, from left, are John Finnegan, General Motors Acceptance Corp. (GMAC) chairman; Helen Willamms, mother of singer Vanessa Williams and Worldwide Sing co-chair; Paul Bryant, Gallup Organization senior VP; Reeve; Mark A. Williams; James Farmer, GMAC VP; and Bob Dingley, Warner Bros. Publications VP.

Def Soul newcomer Musiq Soulchild recently performed at the 5 Spot in his hometown of Philadelphia. His debut album, "Aijuswannaseing," due Tuesday (14), features lead single "Just Friends (Sunny)." Shown after the performance, from left, are Michael McArthur of Mama's Boys Management; Kevin Uiles, Def Jam/Def Soul president; Tina Davis, Def Jam/Def Soul senior VP of A&R; Helen Little, WUSL Philadelphia PD; Musiq; JoJo Brim, Def Jam/Def Soul A&R; and Jerome Hipps of Mama's Boys Management.

MCA recording artist Common was recently awarded a gold-album plaque for his MCA debut album, "Like Water For Chocolate," while on a trip to California. The Chicago native is in the midst of an extensive U.S. tour. Shown at the presentation, from left, are Tim Reid, MCA Records marketing director; Wendy Goldstein, MCA Records senior VP of A&R; Common; Jay Boberg, MCA Records president; and Derek Dudley, Common's manager.

Blues guitarist Kenny Wayne Shepherd is featured on Rhino's "Batman Beyond: Return Of The Joker." Shepherd performs the end title to the first feature-length animated "Batman Beyond" movie. Pictured at Los Angeles' Cherokee Studios, from left, are Phil Baron, Kid Rhino director of A&R; Carter Armstrong, Warner Bros. Pictures creative executive; music; Yuson Charles, Warner Home Video marketing supervisor; family entertainment; Kristopher Carter, sound-track composer and producer; and Shepherd, seated.

ATO/RCA recording artist David Gray recently played to a sold-out crowd at New York's Roseland Ballroom. The show, in support of Gray's "White Ladder," featured his current single, "Babylon," and "Please Forgive Me." Shown after the show in the front row, from left, are Marty Diamond of Little Big Man, standing; Tim Bradshaw, Gray's keyboardist; Eric Murphy, RCA VP of top 40; Ron Geslin, RCA senior VP of national promotion; and Jon Zelner, KMVW Kansas City, Mo., PD. Shown in the back row, from left, are Hugh Suratt, RCA senior VP of artist development and creative services; Chris Tetzeli of ATO Records; Michael McDonald of ATO Records; Gray; Clune, Gray's drummer; Jack Rovner, RCA executive VP/GM; Rob Malone, Gray's bassist; Rob Holden, Gray's manager; and Steve Fieltovskv, RCA senior VP of A&R.

Jazz musicians Lee Ritenour and Dave Grusin launched their debut collaborative classical album, "Two Worlds," at a recent record-release party in Malibu, Calif., at Ritenour's private residence. Hosted by film director Sydney Pollack and Universal Classics Group, the party featured a performance by Ritenour, Grusin, and 25 musicians of selections from the album. Shown at the party, from left, are Don Grusin, musician and brother of Dave; Jim Urie, president of Universal Music and Video Distribution; Chris Roberts, chairman of Universal Classics Group; Ritenour; Dave Grusin; Kurt Eddy, senior VP of sales for Universal Music and Video Distribution; and Kevin Gore, GM of Universal Classics Group.

Elektra recording act Vast received support from label executives as it launched its North American tour with Queens Of The Stone Age. Vast's sophomore release, "Music For People," features the single "Free." Shown, from left, are Jay Perloff, Elektra VP of sales; Brian Cohen, Elektra senior VP of marketing; Vast's Justin Cotter; Josh Deutsch; Elektra executive VP of A&R; Vast's Thomas Froggatt; Sylvia Rhone, Elektra chairman; Vast's Jon Crosby; Greg Thompson, Elektra executive VP/GM; and Vast's Steve Clark.
well, and having the best executives around the world," says Gassner.

Indeed, one executive familiar with Gassner and Middelhoff in Germany said that executive Thomas Middelhoff has made it clear that BMG’s job is “to find, create, and develop talent—not market it in the online environment.”

That certainly appears to be the message of BMG’s latest restructuring, in which record club BMG Direct and Sonopress, which will be taken away from BMG Entertainment and placed under the Bertelsmann E-commerce umbrella, were announced last Thursday.

Gassner is said to favor the restructurings because BMG Direct and Sonopress do not relate to his mandate. Sources say he views the direct sales business as high-end marketing that serves as a management distraction.

Describing Gassner as “a true music person,” one senior European BMG executive says, “I think the shakeup more or less sends out the message that BMG is a music company and that it has to be run as such.”

It also represents a dramatic and vindicating change for fortunes for Gassner, whom many had long expected to succeed Dornemann. Those expectations were dashed in December 1998, when Zelnick became chief executive of BMG Entertainment. At that point, Gassner became account- able for the Bertelsmann board, but subsequently disavowed the policy matters—sparking Gassner’s departure.

After leaving Bertelsmann in January, Gassner was named chairman of the supervisory board at edel music and a shareholder of the successful Internet start-up escapa.com in Cologne, Germany. Edel had been looking for a replacement for Gassner.

Sources say conversations about Gassner’s return began in the past couple of months, and now has at least three years to implement (and influence) Middelhoff’s strategy for the entertainment business. The length of the deal will carry Gassner, 57, past the age limit of 60 for sitting board members. Despite talk that Gassner will be a transitional figure at BMG, sources suggest that he will serve out his entire deal. Under this sce- nario, Gassner would resign from Bertelsmann’s supervisory board at the end of his term, which expires in December 2006.

Speculation continues regarding the direction of BMG repertoire and management, as sources suggest that they will serve out his entire deal. Under this sce-

Sources suggest that Middelhoff was unhappy with management’s handling of the ‘N Sync dispute and the removal of Clive Davis and that Zelnick and Dornemann never fully recovered.

Sources maintain Wall Street analysts say the combination makes sense, but sources also note that even if the German media conglomerate were to make a bid for EMG, the deal would likely face strong scrutiny from European antitrust regulators — especially given the antitrust resistance to the proposed Warner/EMI combination.

On a more immediate operational level, Gassner will have to handle Jive/Zomba’s intention to leave BMG at the end of the fiscal year in June. BMG, which holds a 40 percent stake in the company, is said to have been asked to leave and merge with another company. Sources say that even if the German media conglomerate were to make a bid for EMG, the deal would likely face strong scrutiny from European antitrust regulators — especially given the antitrust resistance to the proposed Warner/EMI combination.

Sources suggest Gassner isn’t expected to make any major layoffs or restructuring moves. A complete review of the music division is said to be in the works. But at the top of the to-do list, according to BMG sources, is to determine “immediately” in confidential talks whether EMG is a viable acquisition for BMG and how the companies as of yet, and Bertelsmann has not made an offer.

EMI officials declined comment. But a Bertelsmann play for EMG will be anything but easy, industry sources say. Wall Street analysts say the combination makes sense, but sources also note that even if the German media conglomerate were to make a bid for EMG, the deal would likely face strong scrutiny from European antitrust regulators — especially given the antitrust resistance to the proposed Warner/EMI combination.

Sources suggest Gassner’s ascension to the top spot will have on L.A. Reid, the recently installed president/CEO of Arista Records. Reid and Gassner have been close friends and business partners in an executive production company.

The official status of a Bertels- mann play for EMG remains uncertain. While sources familiar with the situation expect a Bertelsmann bid, and some maintain that discreet conversations between the two sides are already under way, there have been no formal talks between the companies or as of yet, and Bertelsmann has not made an offer.

EMI officials declined comment. But a Bertelsmann play for EMG will be anything but easy, industry sources say. Wall Street analysts say the combination makes sense, but sources also note that even if the German media conglomerate were to make a bid for EMG, the deal would likely face strong scrutiny from European antitrust regulators — especially given the antitrust resistance to the proposed Warner/EMI combination.

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HALF.COM, BUY.COM TEAM ON LATEST USED-GOODS SITE

(Continued from page 5)

used as an additional option of how they like to get their entertainment products," he says.

Also to be an intermediary for buyers and sellers of used goods by putting up a storefront to sell the goods, clearing transactions from the buyer and seller. The site also boasts an inventory of more than 1 million CDs. Fralic says the company actively polices against the sale of pirated CDGs and other unauthorized product. He also bails at concerns that the emergence of a secondary market for CDs will undercuts new-product sales. "It's not a huge problem," he says. "I'm sure the question is, Is this going to cannibalize sales that they would have gotten directly? But our feeling is that it expands the marketplace," says Fralic. "It lets people more freely buy when they know there is an outlet for them on the back end to sell it to.

What's more, Half.com argues that it's a formidable marketing partner for the likes of buy.com. Under the deal between the two companies, Half.com will promote buy.com as a featured seller of new products throughout its site.

"(Buy.com) clearly wants to keep selling new product... The deal is just giving us the option to look at used product without having to go elsewhere," says Fralic.

Meanwhile, other online retailers are also catching on to the potential of used product sales. Amazon.com, for instance, recently began offering its customers the option to buy either new or used CDs from its music store. Previously, used product was listed in its auctions, but not when customers search for titles, both the new and used product is listed.

"We sell new and used product, and we feel it's important to offer customers a customer search for used product elsewhere on the site," says Jennifer Cast, Amazon.com's VP of CDs. Amazon also allows individual consumers to sell used product on the site. "We have 21 million visitors a month, and many of them have used product for bartering, interest, which most likely means that the artists and heirs won't get paid," Ross said. San Juan has until the end of the month to ask the court to vacate the judgment and request that the case go to trial.

WES ORLOWSKI

A SAN FRANCISCO SUPERIOR COURT JUDGE has rejected a lawsuit against eBay, charging that the online auction house knowingly sells illegally recorded music. The judge said that under federal law, Internet companies are not responsible for how third parties use their services. The complaint, filed last fall by Randall Stoller on behalf of the public, alleged that a significant portion of the recordings of live performances or unreleased studio tracks were being sold on eBay and that eBay's services are being used to aid in illegal sales (Billboard, August, Nov. 22, 1999). However, in a Nov. 7 decision, Judge Stuart R. Pollack ruled that attempting to hold eBay responsible as the seller of illegal music online is "different from the unsuccessful attempts that have been made to hold computer service providers liable as distributors rather than publishers of defamatory or pornographic materials." While eBay officials say the suit was without merit, they acknowledge that "some buyers and sellers are very good at coming over here to learn how the U.K. side does things. And, in fact, we do want to get our users away having learned a lot from them.

For the year ending April 29, HMV Media Group had global sales of £1.38 billion (21.2 million), and operating profits dropped 34% to 26.4 million pounds ($40 million). McLaughlin says he hopes that the group's other international operations will be able to benefit from his wealth of U.K. experience, but notes that things are very good at coming over here to learn how the U.K. side does things. And, in fact, we do want to get our users away having learned a lot from them.

Despite the fact that he is in the UK, McLaughlin says, "It's very much a question of Brian and I working as a team, with him concentrating on running the businesses on a day-to-day basis, me concentrating on the strategic development of the group."
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JIMMIE DAVIS DIES (Continued from page 10) president of GMA in 1967 and inducted into the GMA Gospel Music Hall of Fame in 1972. His wife, Anna Carter Davis, was one of the original members of the world-famous Chuck Wagon Gang. Our industry shares the loss felt by the music community across the country.

Lewis Warwick and her husband, Alton Warwick, were responsible for throwing the Singer Governor a 30th anniversary party last week which included a special concert by Davis’ favorite, Merle Haggard. “He was always very congenial. We saw him not too long ago, and he seemed to be doing really well, even in spite of his years. He always had that sense of humor,” says Davis. “We will miss him, and the musical community will miss him.”

Davis was survived by his wife, Anna Gordon Davis, and his son, Jim. A public service was held Nov. 8 in Beech Springs, La., at the Jimmy Davis Tabernacle, named in honor of the governor for his accomplishments.

INTERPOL PLEDGES AID AGAINST GLOBAL PIRACY (Continued from page 12) tions comprise 175 member states, including all the G8 industrialized countries and a number of developing nations. Interpol has the mandate to support international police forces in combating transnational crime. Interpol’s primary role is to provide information to police forces around the world.

“Interpol will also coordinate any other actions that must be taken to guard against crime,” Interpol President Paul G. Cattan of France said. “We must ensure that the law enforcement agencies do take action, then we will give them full support and co-operation in the fight against piracy.”

V INYL MASTER: Jay-Z Surges 75-34 on Hot 100 Singles Sales while moving 35-25 on the Hot 100 with “I Just Wanna Love U (Give It 2 Me).” The 12-inch vinyl release scans 4,000 units in its first full week at retail. The fact that "Love" debuted on the sales chart a week before street date and has been able to scan 5,500 units in two weeks is an impressive feat for a vinyl release, especially since consumers had the option of purchasing Jay-Z’s album “The Dynasty: Roc La Familia” on CD. "A$AP Rocky" has sold 125,000 so far.

LEN HOT AGAIN: Lenny Kravitz has the Hot Shot Debut on the Hot 100 as "Again" (Virgin) enters at No. 12. It’s been a good couple of weeks for Kravitz, who also had the Hot Shot Debut on the Billboard 200 chart last issue with "Greatest Hits." That set debuted at No. 2, instantly becoming Kravitz’s highest-charting album of his career, with the 152,000 units scanned also representing his highest one-week total to date.
THE BILLBOARD 200

NOVEMBER 18, 2000

The top-selling albums compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by SoundScan.

www.americanradiohistory.com
### Billboard 200

#### Top Albums A-Z (Listed by Artists)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
</table>
| 1 | O.A.R. | <i>Days</i> | Jive | 1
| 2 | The Black Eyed Peas | <i>Elephunk</i> | Interscope | 2
| 3 | U2 | <i>How to Dismantle an Atomic Bomb</i> | Interscope | 3
| 4 | Matchbox Twenty | <i>Bright</i> | Columbia | 4
| 5 | Everclear | <i>Perfect Circle</i> | Atlantic | 5
| 6 | The All-American Rejects | <i>When the Party's Over</i> | Decay / Spin | 6
| 7 | Rascal Flatts | <i>Still Feelin' It</i> | MCA | 7
| 8 | Pink | <i>Skin</i> | Geffen | 8
| 9 | The Black Eyed Peas | <i>The Neptunes Present: The Neptunes</i> | Def Jam | 9
| 10 | Green Day | <i>Brisbane</i> | Reprise | 10
| 11 | Toby Keith | <i>Bruce</i> | Reprise | 11
| 12 | Linkin Park | <i>Minutes to Midnight</i> | Warner Bros. | 12
| 13 | The White Stripes | <i>Elephant</i> | Third Man | 13
| 14 | Matchbox Twenty | <i>Bright</i> | Columbia | 14
| 15 | Hootie & the Blowfish | <i>With a Little Help from Our Friends</i> | Interscope | 15
| 16 | Rascal Flatts | <i>Still Feelin' It</i> | MCA | 16
| 17 | The Black Eyed Peas | <i>The Neptunes Present: The Neptunes</i> | Def Jam | 17
| 18 | Green Day | <i>Brisbane</i> | Reprise | 18
| 19 | The White Stripes | <i>Elephant</i> | Third Man | 19
| 20 | Matchbox Twenty | <i>Bright</i> | Columbia | 20

#### Top Albums Continued

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
</table>
| 21 | Daughtry | <i>Transatlantic</i> | Epic | 21
| 22 | P.O.D. | <i>The Awakening</i> | Interscope | 22
| 23 | The White Stripes | <i>Elephant</i> | Third Man | 23
| 24 | Matchbox Twenty | <i>Bright</i> | Columbia | 24
| 25 | Rascal Flatts | <i>Still Feelin' It</i> | MCA | 25
| 26 | The Black Eyed Peas | <i>The Neptunes Present: The Neptunes</i> | Def Jam | 26
| 27 | Green Day | <i>Brisbane</i> | Reprise | 27
| 28 | The White Stripes | <i>Elephant</i> | Third Man | 28

#### New 

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Position</th>
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</thead>
</table>
| 1 | New | | | 1
| 2 | New | | | 2
| 3 | New | | | 3
| 4 | New | | | 4
| 5 | New | | | 5

#### Top Artists

1. Matchbox Twenty 111
2. O.A.R. 107
3. U2 70
4. Rascal Flatts 66
5. Pink 66
6. Daughtry 65
7. The Black Eyed Peas 60
8. The White Stripes 59
9. Matchbox Twenty 53
10. Green Day 50

**Artists in the Billboard 200 Chart:**
- O.A.R.
- The Black Eyed Peas
- U2
- Matchbox Twenty
- Rascal Flatts
- Pink
- Daughtry
- The White Stripes
- Matchbox Twenty
- Green Day

**Related Sites:**
- [www.americanradiohistory.com](http://www.americanradiohistory.com)
- [www.billboard.com](http://www.billboard.com)
Discussions began during the summer between Johnson and Viacom chairman Sumner Redstone. The result was a $9 billion deal that includes $2.3 billion in stock and assumption of $700 million in debt. Johnson became the second-largest individual stockholder in Viacom, behind only Redstone. The transaction must win approval from Viacom shareholders, as well as the Justice Department and the Federal Communications Commission. Completed in the fourth quarter, the deal grants Johnson and Redstone CEO Debra Lee has signed five-year contracts with Viacom and will continue to head BET. Johnson, a Viacom president/CEO Mel Carmazia. Unlike TNN and CMT, which had most of their top executives replaced by Viacom executives following Viacom's purchase of UPN, BET will have no plans at this time for Viacom executives to switch over to BET," says Johnson.

CAUTIOUS OPTIMISM FROM LABELS

Music and music videos have been pivotal for BET, and that will continue, says BET president/CEO Alfred Liggins says Viacom's purchase of BET signals positive light on his company as well. "It only validates the value of our strategy of targeting the African-American market," says Liggins. Radio One, the other major player in New Urban Entertainment, an upset competitor to BET.

APPROACHING THE BULLET 5

By Jeff Mayfield

RAP'N'ROLL: Although U2 garnering its biggest-ever SoundScan week, the band's Interscope debut is overshadowed by a pair of rap acts that each exceed half-a-million copies. As predicted here last week, Jay-Z does manage to fend off a strong challenge by OutKast to grab his third career No. 1. The first time in early October, when U2, which lands at No. 2 with 428,000 units, both of the rap acts earn career-high sales weeks.

SOULFEST, so the 67% gap between the top two albums aren't exactly Beyoncé vs. God MC, or even OutKast vs. Jay-z, but it's still kind of close. Of course, we saw an even closer race a few weeks ago in the Oct. 21 issue, when Radiohead jumped over Mystikal to reach the top by a mere 27,000-unit margin.

Although each of Jay-Z's previous albums ruled the big chart, last year's title, released Christmas week, did so with 452,000 units, while his first chart-topper took the flag with a first-week sum of 522,000. Similarly, this marks the third OutKast album to reach No. 2 on The Billboard 200, but the first two did so by just more than half of the new grand total. "All kids" earned the runner-up rating with 230,000 units in 1996, while OutKast's 1998 outing, "Aquemini," started with 227,000.

Timing is everything. Had U2 managed to arrive a week earlier, its SoundScan-era high week would have easily earned the band its sixth No. 1. Its previous record was 357,000 units, notchied in 1993 by the chart-topping Zebras.

The next chart debut belongs to rock band Godsmack, which also piles up the biggest week of its career. Although a bit shy of what the album's first-day sales seemed to portend, its 256,000 units are still quite an accomplishment as far as first-weeks go. In fact, this last year's last was the fattest sales week for its previous, self-titled album. "Godsmack" peaked at No. 22. Still, Godsmack's fat total is not enough to bypass a resilient Limp Bizkit, which sees but a 24% decline in its third week (288,000 units). Thus, the invincibility is in our charts as we move from Limp Bizkit to the chart's summit to No. 4, while Godsmack settles for No. 5.

KEEPING SCORE: Have I convinced you yet to cull up any of those "rock is dead" obituaries that you've read lately? With the aforementioned bows by U2 and Godsmack, we can account for at least 15 albums joining the pair of new titles and Limp Bizkit's are ones by Lenny Kravitz (No. 7), Creed (No. 9), and 3 Doors Down (No. 13). Rap looks equally formidable, with the invasions by Jay-Z and OutKast giving hip-hop six of the top 15 slots. Also high on the chart are rap acts Nelly (No. 5), Ja Rule (No. 10), Ludacris (No. 12) and Mystikal (No. 10); aside from Ludacris, each of those four have taken turns at No. 1. Of the top nine albums surpasses 100,000 units, with the first five each topping 200,000.

CROWNING AROUND: Appearances can be deceiving, and so can first-day numbers. After collecting opening-day highs on Oct. 31st slate of hot new releases, one normally reliable specifier estimated that Insane Clown Posse's "The Great White Northern By and By" would sell a total north of 200,000. To be fair, I never heard that high a sales estimate from within the Island/Def Jam camp, but the albums did start strong.

Often, though, especially certain rap and rock acts see a bigger diminution of sales as the week continues than other artists do. That was certainly the case here, as the two Posse albums combine for but 111,500 copies, even less than the 141,000 units that last year's "Amazing Jeekel Bros." had when it bowed at No. 4.

Of the two new ones, the one spelled with two z's is slightly more popular, edging the one with two z's by a count of 57,500 to 54,000. They appear at Nos. 20 and 21.

WE BELIEVE HE COULD FLY: Based on early retail action, look for R. Kelly to be next issue's Billboard 200 champ, with perhaps a shot at joining the elite half-a-million gang. His first-day numbers suggest he'll start in the neighborhood of 450,000-500,000 units. Should he hit the top end of that range, he would more double his previous top week, 248,000 units, set in July, 1995. His latest album opened at No. 1 last year, "The man called Baby".

The Billboard 200 with 216,000 pieces. This would be the second one on The Billboard 200 in Kelly's career.

NUGGETS: Suge Knight, the jailed founder of Death Row, has found a way to milk what he can from Snoop Dogg, who departed the label two years ago to join Master P's No Limit camp. Culled from outtakes recorded during Snoop's Death Row years is "Man Down Walkin,'" which opens at No. 24. It's the lowest Billboard 200 start ever for a snoop record. His previous low was the No. 8 bow earlier this year for his collaboration with The Eastsidaz. No Snoop solo album has opened lower than No. 2... Critics' fave PJ Harvey makes noise at No. 42. That's shy of her career peak on the big chart, as 1996's "To Bring You My Love" opened at No. 40, but this issue's 220,000 units does mark the largest sales week of her career. A pre-release stop on "The Tonight Show With Jay Leno" helped set up the album.
point. The local music community noisily expressed itself at the Nov. 5 Million Band March, and the celebratory events in the Take Back San Francisco rally, which featured appearances by local heroes Green Day and Metallic guitarists Kirk Hammett.

For most Bay Area musicians and artists, the situation is grim. Rents are routinely tripled, illegal evictions are said to be common, and the character of San Francisco—one of the nation’s most beautiful, cultured, and bohemian cities—is changing dramatically. But the spirit of San Francisco’s recording studios, it is already too late. In the past 12 months, four studios have closed; there are rumors that more may soon follow in the town.

For years, owners of recording studios throughout the country have been moaning the twin pressures of escalating equipment costs and stagnant rates. For all but some of the elite studios in the major markets of New York, New Orleans, and Los Angeles, turning a profit is wishful thinking; the cost of equipping a high-end, professional recording room can easily top $1 million. If a room stands idle for even a few days each month, the studio is almost certainly losing money.

For San Francisco studios saddled with the added burden of skyrocketing rents, the numbers simply don’t add up. Taking a broader look at the changing climate of the Bay Area, the prognosis for the music community is even worse. The Downtown Rehearsal complex, home to some 500 bands, recently closed, and venues for live music have also disappeared. When young musicians, already scrambling for affordable housing, have neither rehearsal space nor stages to hone their craft, how will they ever reach the recording studio?

“Stagnant housing market is a critical factor,” says Keith Hatschek of K Hannah, a business and real estate marketing and public-relations firm for media technology and entertainment companies. “It’s going to be difficult to get the real-estate situation out of control,” he says. “Every dotcommer who got $25 million said, ‘We’re moving from San Francisco because it’s so cool.’ Developers are renovating warehouses and turning them into lofts. For 900 square feet, they’re asking three-quarters of a million dollars. That’s a space that, five years ago, could have been an artists’ collective, a printing shop, a musicians’ basement, a garage or theater.”

Rush Hill Recording, Brilliant Studios, Dave Well hausen Studios, and Coast Recording Studios—all have closed in the past year. “This marketplace, one can’t make money in the studio business,” says Dan Alexander, who owns the Coast Recorders since 1982. “It’s just not happening. In my own particular case, my bil lings for recording tools are the result of the fact that I was three days late on my rent to evict me.”

Alexander plans to build a mix/overdub room in his basement, outfitting it with his inventory of equipment from Coast. “I never made a cent in the studio business,” he admits. “It was a huge amount of work for, basically, nothing. But I can’t begin to describe the huge red ink in the stress that I am experiencing. I miss my studio, and it was great to have the nicest studio in San Francisco, but that and a buck fifty will buy a cup of coffee.”

“Real estate is expensive no matter what you are doing here,” adds David Porter, founder of Music Annex, which comprises a post-production facility in San Francisco and a music recording facility in Menlo Park. “A business model—not a particularly good business model to begin with—coupled with the real estate market spells the death knell for anybody who was just hanging on.”

Those who own the building in which their studio is situated are insulated from the real-estate crisis. But fiscal belt-tightening and staff reductions exacerbate an already difficult situation, many point out, even for those unencumbered by a rapidly increasing rent. “Studios are at the bottom of the food chain,” explains Nina Bombardier of Fantasy Studios in Berkeley. “If you’re at all depending on the major label recording acts, nurturing them, producing them, finding the right tunes, putting them on the road, matching them up with sponsors, that’s top of the world. . . .”

“What are they thinking of—then being carried in the end, they have a lot of money supporting them.”

Alexander agrees. “The record companies are spending much more on audio quality to begin with, see the opportunity to, instead of spending $250,000 in a recording studio for his records, give the artist $30,000 to buy himself an inexpensive mixer and some ADATs [the digital 8-track recorder made by Lexis], and tell him it’s $90—so that’s at 120% capacity,” he observes. “Everything is flooding over there, and there are a lot of unbelievably expensive, high-tech equipment going up in our area. And labels are very watchful over their budgets. Unfortunately, a lot of bands just can’t afford to. I just have an artist who’s leaving town, and people are haggling a lot harder than they used to.”

On Oct. 18, Bay Area studio owners and managers gathered at Fantasy for a National Academy of Recording Arts and Sciences-sponsored summit. Studio management consultant James Lee, a former chairman of the LA Music Industry Council, was there. “Looking around the room and seeing the studio owners of the last 15, 20 years, I think that I have two prevailing questions: What anybody talks about, whether it’s Nipster or technology changing, the reality is that it’s local funding projects. Who can afford to? I wonder if the music industry as a whole is looking to see what the next thing is. We’re all haggling to be, or even if there is one.”

“I’ve been very fortunate to do this for as long as I have in this area, and I wonder if we’re still here!” Lee adds. “But I also have to be realistic. If there isn’t that much demand, if the number of bands coming through is going to be one per month vs. 10 per month, if the area as a whole isn’t supporting it, real-estate wise and business-wise, then what is the point? How can I as one person, make something exist that, to me, is really failing?”

Fantasy’s Bandelier also offers her observations of the event. “Dave Porter did an excellent job moderating, making sure it didn’t turn into a ‘This is our problem’ session,” she says. “I could tell around the room that there were a lot of people who were weary of what’s going on and are very sad about it. Not bitter so much, because there’s nothing you can do to fight technology; That’s going to happen. It just happens to be moving faster than the human heart and brain can keep up with, as far as I’m concerned. But there were people in the room making comments like ‘I’ve been doing this for 12 years. I’ve seen a lot of changes and dis cussion about it. I’ve been happy to work this hard, this didn’t make a lot of money, but I was doing what I loved to do.’ Some said, ‘I’m ready to throw in the towel, because all I am now is a number cruncher and a computer: There’s something wrong with that. That’s affecting what’s going on, not only here but everywhere. On top of everything else going on in the Bay Area, what’s going on in the industry in general is affecting us more.’”

National studio owners are quietly expressing anxiety about the future of their industry. In San Francisco, as Bombardier says, the mood is more one of resignation. Musicians aren’t the only ones departing the Bay Area for Los Angeles, Seattle, and elsewhere, she adds. The real estate boom and artist-unfriendly tenor of the moment are sending professionals of all stripes packing.

“Catering to the arts used to be more of a priority,” says Laurence Scott of the local band Laurence Iconoclast. “It’s not so much anymore. That’s understandable: San Francisco has become one giant Gop commercial.”

Scott recently drove two hours out of town to look at a new rehearsal space after his band was evicted from the last two previous locations, the two-night-a-week Downtown Rehearsal. In the meantime, Laurence Iconoclast is considering its future.

“The state of the dotcom economy, we’ve looked at our options,” Scott quips. “Instead of going for a recording contract, we have decided to incorporate as a dotcom.”

BAY AREA STUDIOS SEE HARD TIMES
(Continued from page 5)
New Record Research Books Tops All Pop Charts

Record Research Inc., the publisher of many of the great Billboard "chart books" that music aficionados have come to love and depend upon, is celebrating its 30th anniversary with two important new volumes.


"It's only fitting that we mark our 30th year in business with the publication of our biggest and best 'Top Pop Singles' ever," says Joel Whitburn, Record Research founder and president. Spanning 45 years of chart research covering vinyl 45s, 12-inch singles, cassette and CD singles, and album tracks, "Top Pop Singles 1960-1999" lists the 23,111 titles that appear on Billboard's pop music charts from January 1955 through December 1999— all arranged alphabetically by the 5,702 artists who took those hits to the charts.

For the first time, "Top Pop Singles" lists not only every Hot 100 hit, but also all the hits on the Hot 100 Airplay, Hot 100 Sales charts, and Christmas charts that never made the Hot 100, all 1950s hits available on commercial or juke box 7-inch vinyl 45s, CD singles of Hot 100-charted album cuts, commercially available CD singles, as well as 12-inch vinyl, maxi-cassettes, maxi-CD, and enhanced CD singles.

"With these new features, 'Top Pop Singles' is now the most useful guide available for the complex task of collecting the hits of the '50s," Whitburn notes.

The book includes basic, essential Billboard chart data such as when each hit first made the charts, how high it rose, and how long it was charted. Also shown are each record's original label and catalog number, total weeks at No.1 or No. 2, peak positions on Billboard's pre-Hot 100 pop charts, as well as on the Hot 100 Airplay and Hot 100 Sales charts and much more. A complete alphabetical song title listing, top artist and hit making songs, a #1 hit list and other bonus sections are also included.

"Pop Annual" is the companion volume to "Top Pop Singles" and runs—year-by-year and in numerical order according to the highest chart position reached—on all of the 23,111 singles that charted on Billboard's pop singles lists (Hot 100, best sellers in stores, most played by jockeys, most played in Top 100, Hot 100 Airplay, and Hot 100 Singles Sales) from January 1965 through December 1999.

For more information, contact Sylvia Sirin at 606-965-0735.

Found The 'Love' Of A Westlife Time

IRISH BOY BAND Westlife has gone where no one has gone before on the U.K. singles chart. With its latest single, "My Love" (RCA), entering at No. 1, it is the first act to have its first seven singles all achieve pole position. The previous record was held by Spice Girls. That girl group's first six singles all went to No. 1, a run--ironically brought to a close with the Spice's seventh single, "Stop" (a No. 2 hit).

The unprecedented Westlife streak began only last year with "Swear It Again," the group's lone Billboard Hot 100 entry to date, at No. 1 in the U.K. the week of Jan. 5, 1999. The follow-up, "If I Let You Go," held sway the week of Aug. 21, 1999. "Flying Without Wings," the track expected to be a major hit if released in the U.S., became its third No. 1 the week of Oct. 30, 1999.

Chart-topper No. 4 was the double-A-sided single "I Have A Dream" (a cover of the Abba song) backed with "Seasons In The Sun" (a remake of the Jacques Brel song) that was a hit for Terry Jacks; it was the Christmas No. 1 the week of Dec. 25, 1999. A remix of the album track "Pool Again" became the fifth No. 1 the week of April 3, 2000.

For more information, contact Sylvia Sirin at 606-965-0735.
Jay-Z, as you continue to invest in Hip-Hop, our culture will continue to invest in you. Stay at the table, you have truly created a Dynasty Like No Other. Congratulations from the entire Roc La Familia.

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Honestly, is there anyone in the world who doesn’t know that Ricky Martin is hot?

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New colors. New rhythms. All of which come together

in his ground-breaking new album “Sound Loaded.”

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and Robi Rozzi. Together, they’ve created his most

adventurous, most creative and yes, most

sensate album yet— as evidenced by the first

worldwide smash, “Sam Bung.”

So, yes... his bon-bon is still intact.

It’s just shaking in a new direction.